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**ELEMENTS**  
**OF**  
**LATIN PRONUNCIATION,**  
**FOR THE**  
**USE OF STUDENTS**  
**IN**  
**LANGUAGE, LAW, MEDICINE, ZOOLOGY, BOTANY,**  
**AND THE SCIENCES GENERALLY IN WHICH**  
**LATIN WORDS ARE USED.**

**BY S. S. HALDEMAN, A. M.,**  
**PROFESSOR OF NATURAL HISTORY IN THE UNIVERSITY OF PENNSYLVANIA.**

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## PRELIMINARY REMARKS.

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HIC ENIM USUS EST LITERARUM, UT CUSTODIAN'T VOCES ET VELUT DEPOSITUM REDDANT LEGENTIBUS: ITAQUE ID EXPRI-MERE DEBENT, QUOD DICTURI SUMUS.—QUINCT. INST. OR. I. VII.

The use of letters is to preserve vocal sounds, and, as it were, return the deposit to the reader: therefore they should express what we have to say.

IN making some inquiries into the phonetic peculiarities of the aboriginal languages of North America, I found myself at a loss, from the want of an alphabet in which to record my results, those of Europe being more or less corrupt; and finding the statements respecting the Latin alphabet to a certain extent contradictory and unsatisfactory, I resolved to investigate it, with the intention of using it strictly according to its Latin signification, as far as this could be ascertained. This special inquiry being made, a view of the results is here presented.

Pronunciation is the basis of philology, and without a knowledge of it, in examining the various writings likely to be used for philological purposes, little progress can be made in this science. It is of little use to show a person unacquainted with Arabic and Greek characters, that *chemistry* is derived from كيميا and not from χημ; or to inform a pupil that the South English word *plow*, is derived from a North English word, written [plough] with six characters, if he does not know what words these characters are intended to represent.

If the learner has better success in Latin words, it may arise from an acquaintance with many of the characters, as P, F, B, D, L, T, if they happen to be used in writing his vernacular; but he

may be deceived if he fancies that similar characters must indicate similar words, as in the case of the Latin words **MARE, MILES,** and the English ones *mare, miles*.

The materials upon which this work is founded, are as follows :

1. The ancient grammarians and their
2. Modern commentators.
3. Ancient false orthography.
4. Natural relation of the elements.
5. Interchange of the elements.
6. Ancient words transmitted pure.
7. Names of places transmitted pure.
8. Oriental etymologies.
9. Keltic etymologies.
10. The powers of the alphabet among those nations who adapted their spelling to the successive changes of their language.

A comparison of such materials ought to produce trustworthy results, because, an error which might arise under an individual head, will be likely to be exposed under some of the others. Of these sources, not more than half are usually consulted by writers on the subject.

Under the second head, Schneider's *Elements of the Latin Language* (*Elementarlehre der lateinischen Sprache*, Berlin, 1819) is the most valuable, four-hundred pages being devoted to pronunciation, a subject to which about a page is often given, which prevents it from being acquired, except from such professors of the language as have studied it. Dr. Rapp devotes 56 pages to this subject, in his *Versuch einer Physiologie der Sprache*, Stuttgart, 1836. This work is useful upon the interchange of the vowels; and upon the nasal vowels. Justus Lipsius discusses the subject pretty fully, in his work *DE RECTA PRONVNCIATIONE LATINÆ LINGVÆ*, ANTVERPIÆ, 1586.

The chief ancient authors to be consulted upon Latin pronunciation are Cicero, Quinctilianus, Marius Victorinus, Terentianus Maurus, Terentius Scaurus, Velius Longus, Priscianus, and Donatus. Schneider quotes fifty ancient authors, upon various points

of pronunciation; probably not one of whom was consulted by John Walker.\*

My results usually agree with those of my predecessors, and when they do not, the adverse opinions are given, so that the reader may exercise his own judgment upon them. Deceived by the title, I have procured several English works upon Latin or Greek "pronunciation," which do not contain a word upon the subject. Among the new views, will be found the table of the alphabet, (§ 35, note 36*a*)—an explanation of the Greek *phi* as the cognate of the digamma and Spanish B—the double nature of H in certain positions—the power of the vowel character proposed by Claudius—an additional argument (§ 224, note 58), enforcing Quintilian's view of the Greek Zeta—a refutation of the English J (§ 230)—the deductions generally from the natural relations of the elements, and from comparative philology; and many of the illustrations, both Latin and transmontane.

The alphabet of no modern language corresponds exactly with that of the Latin; although there is a greater or less resemblance, where there has been an endeavor to preserve the characters with the powers they have always had, and should always retain in every language using the Roman alphabet.

Latin is often read as if the logographs were Italian or German, and with some show of reason, because the German and Latin letters generally agree, and the full open vowels of the Italian have doubtless been transmitted pure, whilst the elision of syllables in Latin poetry has its counterpart in Italian versification. (See the first note.) In the diphthongs and nasal vowels, the affinities are greatest between Latin and Portuguese.

To what extent that can be considered Latin, which a Roman would not be able to comprehend, can be judged from the so-called French reading of a German, who would pronounce the French word written [*poché*] like the very dissimilar German word spelt [*pöche*]. This certainly would not be French. An Italian would

\* C. Kraitsir has published a useful little work on the "Significance of the Alphabet;" but it was found more difficult to get it from Boston, U. S., than the volumes of Lipsius, Cellarius, and Manutius from Europe.

be equally in fault, in pronouncing the French words *qui est* differently from his own *chi e*.

An English boy might be inclined to smile at the Latin name *SCIPIO*, because he fancies that it should agree with his dog's name *Sipio*; but the discrepancy is not due to the Latin, but to a defective education, which leads him to write the English name *Sipio*, with the Roman *cay*, although he rejects it when writing slave and slander.

Another difficulty arises from a queer association of ideas with what seem to be familiar words, as in the Latin word for *praise*, when the final consonant is preserved pure; but such cases must occur under every system of pronunciation.

The existing materials upon Latin pronunciation are sufficiently explicit to teach it better than French can be taught by books alone without the aid of oral instruction; but they have been so effectually perverted and kept out of view by the authors of spurious grammars, that we may meet with respectable teachers of what is by courtesy called Latin, who are not aware of their existence. Those who assert that the pronunciation of this language cannot be ascertained might be deemed honest in their opinions, were the proper length of syllables attended to, this being well ascertained, and the basis of Latin poetry; but spurious rules unknown to the Latin grammarians, have been foisted into poetry as well as prose. (See the second note.)

Some are inclined to reject what is incorrect, but they find bad habits too firmly fixed, although they alter their use of the vernacular, or of a modern language, from day to day when they find themselves in error. If any who are already educated possess a false pronunciation in any language, this should not prevent those still to be educated from acquiring a correct one. In fact, this outline is intended for the learner, for professional students, for such as have occasion to quote sentences or words, and for the use of schools of both sexes where Latin is not taught, but where attention is paid to Etymology, Zoology, Botany, and the sciences generally in which Latin words are freely used.

Although not intended for the proficient, who may be presumed

to be acquainted with the subject, some quotations are given in the original, to save the trouble of a further reference.

Illustrations from the Greek have been sparingly introduced, because it is not usual to represent this language in Roman characters, and Greek characters would be of no use to many readers. On this account, when Greek words are quoted, they are generally written with the Roman alphabet, or such characters have been selected from the various forms left to us in Greek inscriptions, as most resemble their Roman analogues. This will account for the preference of the Greek characters, S to Σ, R to Ρ, ε to Ε, and ο to Ω.

When illustrations are taken from other languages, they are usually printed orthographically in *italics*, and phonetically in Latin characters, although in some cases the two do not differ. Italic characters are also used where the pronunciation was doubtful, or where it could not be represented by the Latin alphabet, as the Irish word for *silver* (§ 258). For the same reason, illustrative words containing the vowels in *fall*, *not*, and the Oriental cerebrals, &c., had to be avoided. In an elementary work on etymology, which the author is preparing, farther illustrations will be found upon subjects touched upon in this volume.

The Oriental etymologies are not expected to have weight with those who consider them "fanciful," or with those who prefer the superficial Richardson to the philosophic Webster, whose chief defect is his sparing use of "Oriental analogies." An apology ought perhaps to be made for employing etymology at all, since in a recent conversation in a railway car with a student who had just graduated with honor in an American college, he stated that he could perceive no etymological connection between words like the Greek GeRANos and the English CRANe, or between the same GeRanOS and the Latin GRUS.

In the following pages the word *diphthong* is written so as to indicate the pronunciation approved by Mr. Smart; and *k* is used in writing "*celtic*," because the initial of the word intended to be used is not a sibilant.

COLUMBIA, PA., Sept. 1850.





## INTRODUCTION.\*

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§ 1. WHEN a student commences the study of a language with the aid of books, his first inquiry has reference to the power of the characters which represent the words.

2. A character is an arbitrary mark, meaning nothing until it has been assigned to a certain sound made use of in speech. For example,

3. The character H cannot be correctly referred to a sound until we know the alphabet of which it forms a part. In Greek it is a vowel identical with the Roman E; in Russian it represents the N of the Roman alphabet; and in Ethiopic it is equivalent to the French or English syllable *za*.

4. Before pronouncing a written word, therefore, we must know to what language it belongs, or we may read a Greek trissyllable (A P E T H) as a dissyllable in Roman characters, which would make *apeth* out of A-RE-TE; an error which has a strict parallel in the practice of reading Latin as if the letters were those of a transmontane vernacular. Hence a Russian cannot with propriety knowingly confound the H and N, a German the Z and C, or F and V; nor an Englishman the G and J, or C and S of the Latin alphabet.

5. Latin being spoken to a considerable extent among the learned, particularly between the residents of different countries; grammars which profess to teach it, as they must be drawn from the same original source, should correspond in every particular,

\* The asterisks which precede the numbering of some of the paragraphs, refer to notes in the concluding pages bearing similar numbers.

recommending a uniform mode of pronunciation, whether printed at *Слѣдующее*, *المدينة* or *廣東*.

6. Latin is called a dead language, and on this account(!) some pretend that they are at liberty to give it the sounds which happen to be represented by similar characters in their own vernacular; a practice which would result in as many jargons as there are perversions of the Roman alphabet.

7. By mispronunciation, much of the value of Latin is lost to etymology and general philology, both of which depend, to a great extent, upon the accuracy with which words can be recalled by the aid of appropriate characters.

8. The use of Latin for philological and conventional purposes renders a uniform conventional pronunciation necessary when it is brought to life in oral discourse.

9. This would prevent ambiguity between certain words; as *SŪRCŪLŪS* a *twig*, *CĪRCŪLŪS* a *circle*; *SEDO* to *calm*, *CEDO* to *yield*; *SCANDO* to *climb*, *ASCENDO* to *mount*; *SCELESTĪ* *wicked*, *CŌELESTĪ* *heavenly*; *SĪLĪCEM* a *flint*, *CĪLĪCEM* of *Clliciā*; *CAELŪM* a *chisel*, *COELŪM* *heaven*; *INGESSI* I have *carried-into*, *INJECI* I have *thrown*; and many others.

10. Many languages, as the Russian, Armenian, Georgian, Arabic, Greek, &c., are not written in the Roman character, a fact overlooked by such grammarians as confine their superficial directions to those whose vernacular is supposed to be represented by the Latin alphabet; without giving a Greek or Arab any idea of the subject.

11. Having a rule before him which requires the imposition of vernacular barbarisms, and even forbids a uniform mode of pronunciation, the Russian cannot do otherwise than turn his Latin B into *v* or *f*, and Latin H into *n*, as if there were neither *b* nor *h* in the language; whilst

12. The Greek is forbidden to pronounce *XERXES* as he usually does, namely *CSERCSES*, although he is told that the Roman X is CS. Nor must he make *Ch* identical with his own *Chi*, although he knows this combination was made expressly for it.

13. Philological relations were not taken into consideration by those who, instead of endeavoring to ascertain the true power of

the alphabetic characters, fancied that they must be identical with such as resemble them in their own alphabet; confounding the Russian C and Armenian U (Roman S), or Coptic T (pa), or English J, or French J, or Cherokee J (gu, § 240), with the Roman characters of the same form.

14. Whilst some of the Latin characters have been corrupted, they are preserved pure as Greek letters, the initial of the logograph of CŶDŌN being pronounced correctly when it is considered Greek, but confounded with that of SĪDŌN when spoken of in a Latin connection.

15. Probably no one acquainted with the subject pronounces the character C differently in the Anglosaxon (a dead language) from the power it still bears in Gaelic and Welsh, or the word *kirk* would cease to resemble its original cŷrc. So the Welsh and Scotch word *cist*, the Irish *cisde*, the German and Danish *kiste*, Swedish *kista* and Arabic *kis*, correspond with the Greek *κίστη* and the Latin *cīstrā*. In English, these have been developed into *tshist*, and its literary corruption *tshest*.

16. The English word *poop* (of a ship) is the first syllable of the Latin word *pūppis*; the Swedish, English and Dutch word *kink* is the first syllable of the Latin word *cīnotūm*; the English word *croak* is the root precisely of the Latin word *crōcio*; and the German term for *emperor* [KAISER] differs little from its original *CAESAR*, which the Romans also wrote [CAISAR]. See note to § 165.

\*17. It is an important law in the interchange of consonants of different contacts, that a guttural, as *k*, readily changes to a palatal, as *s*, but not the reverse. Hence

\*18. We falsify a fundamental law of philology, if we assert that a word which contains a guttural, has been derived from one whose corresponding letter was a palatal, as *kist* from *sista*, *canker* from *canser*, the Greek form *KIKĒRON* from the English name *Cicero*, or the English words *keep*, *kin*, *kitchen*, from the Anglosaxon *cepan*, *cyn*, *cycene*, if these contain a palatal. No one pretends that *cover* (from *couvert*) in its local form (§ 77) *civer*, has an initial *s*; that the biblical logographs [Kedron, Eliakim] are

not identical with [Cedron, Eliacim], or that the anatomical term *sacciform* is pronounced *saxiform*.

19. The reading of Latin should be the successive enunciation of the power of each letter, which would make it strictly phonetic, as it was among the Romans.

20. When in certain words the diphthong AU (in *brown*, German *braun*) was replaced by the vowel o, *the orthography was changed*, as in O-LLX, which had been previously AULX, and in SUFFŌCO to *suffocate*, from FAUX the *throat*. So when DE NŌŪŌ or DE NOVO became contracted, it was written DENUO.

\*21. That this was a point of pronunciation is proved by Festus; who also states that the rustics pronounced ORUM for AURŪM. In some cases the pronunciation was not uniform, as in LAUTUM and LOTUM, CAUDEX and CODEX, CLAUDE and CLUDO.

22. Thus we find at the beginning of the 5th century a tendency towards a change which has been consummated in French; but the French still write *au* instead of the proper character o, contrary to the correct usage of the Latin alphabet.

23. That the vowel o replaced the diphthong AU in a dialect of Italy, is no excuse for the French perversion of the latter, because the Romans did not usually follow the practice of the Greeks in writing their dialects. Cicero, however, wrote as he spoke, when his pronunciation differed from the general standard. §§ 89, 96. Some English authors, as if to justify their Latin cacophony, imagine the English consonant combination *dzh* might have been known in Italy (§ 230); but whether or not, the fact should have no influence in reading Latin, for the reason just given.

24. Were such perversions proper, we might with the Sabines replace H with F in HIRCŪS, HŌRDEŪM, or read an initial H in ADRIANŪS when it is omitted in the writing.

25. The following rules for reading Spanish (from Cubí's Grammar) are well adapted to Latin reading: "To sound every vowel fully and distinctly, leaving, as it were, the consonants to take care of themselves. Never to pass over the small words, but to pronounce them clearly and distinctly. Never to give a very strong emphasis to any particular word in the sentence; for, as every word is fully pronounced, there is not much room for particularizing any one with uncommon vehemence."

# ELEMENTS

OF

## LATIN PRONUNCIATION.

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### 1. OF THE ALPHABET.

\*26. An alphabet is a collection of the characters representing the vocal elements in a language. The term alphabet is also used as a name for the aggregate of the vocal elements, which are termed *letters* by Priscian, who, about the year A. D. 525, wrote a voluminous Latin grammar extending to 900 pages. He says that a letter is a sound—the smallest portion of the voice; and the written characters he considers representations of the letters. Other ancient authors use the word letter as synonymous with character.

27. The Latin alphabet has varied in extent at different times. Some modifications were introduced to assist in representing words taken from the Greek, and it is to be presumed that those who introduced them gave them the proper pronunciation; because in most cases, when the words had become naturalized, the foreign characters gave way to the Roman ones.

\*28. The division of characters into capital and small letters is scarcely admissible in Latin typography, and Priscian makes no mention of them in writing. The small letter alphabet being used for its convenience in transcribing, lost its peculiar value when printed.



29. In the more ancient manuscripts, there was not so much dissimilarity as at present between the two kinds of characters, as in the case of the small B, F, G, L, N, R, T, I (without a dot); whilst the small d, h, m, q, u, y, did not differ materially from the modern form.

30. According to Priscian there are 23 characters in the Latin alphabet. These are A B C D E F G H I K L M N O P Q R S T V X Y Z. To these the moderns have added J and U.

31. Strictly speaking, C, K, Q, are not distinct Latin letters. Some of the old grammarians do not consider X a letter; some improperly reject H as an *aspirate*, and others S as a *hiss*. They might as well have rejected Thi as a *lisp*, and F as a *puff*.

\*32. The names of the characters are given by the ancient Latin grammarians, except those of Greek origin, and N when it represents its power in the English word *anger*.

33. The character K (and also Q) is a duplicate of C; X of CS and GS; Z of SD; and  $\propto$  of PS. Some of the characters, as O, K, J, F,  $\propto$ , were rarely used; whilst Ch, Rh, Ph, Th, Y, Z, are of Greek origin.

34. In the following version of the alphabet the duplicate characters are introduced, as well as the representatives of such Greek sounds as are represented in it, although foreign to the Latin language. The alphabetic order of the Greek equivalents is indicated by the numbers.

Characters.	Name in <i>Latin</i>	and	<i>English</i> .	Greek equivalents.
<sup>1</sup> A	A		Ah	<sup>1</sup> Α, α
<sup>2</sup> O	..		...	
<sup>3</sup> B	BE		bay	<sup>2</sup> Β, β, β
<sup>4</sup> C	CE		cay	<sup>13</sup> Κ, κ
( <sup>35</sup> .... Ch	Chi		...	<sup>27</sup> Χ, χ
<sup>5</sup> D	DE		day	<sup>4</sup> Δ, δ
<sup>6</sup> E	E		a	<sup>8</sup> Η, η <i>long</i> .
<sup>7</sup> F	EF		ayf]	<sup>5</sup> Ε, ε as in <i>end</i> .
<sup>8</sup> G	GE		gay	<sup>8</sup> Γ, γ, γ
<sup>9</sup> H	HA		hah	<sup>10</sup> ' .
<sup>10</sup> I	I		e	<sup>13</sup> Ι, ι
<sup>11</sup> J	JOTA		yota	Ι, ι
<sup>12</sup> T	....		...]	<sup>9</sup> εε
<sup>4'</sup> .... K	CA		kah	<sup>13</sup> Κ
<sup>13</sup> L	EL		ail	<sup>14</sup> Λ, λ
<sup>14</sup> M	EM		aim	<sup>15</sup> Μ, μ
<sup>15</sup> N	EN		ain	<sup>16</sup> Ν, ν
<sup>16</sup> NG	...		ayng	ς, γ
<sup>17</sup> O	O		o[ō	<sup>13</sup> Ο, ο
<sup>18</sup> P	PE		pay	<sup>19</sup> Π, π, π
( <sup>26</sup> .... Ph	Phi		...	<sup>26</sup> Φ, φ
<sup>4''</sup> .... Q	CU		coo	<sup>21</sup> Ϟ
<sup>19</sup> R	ER		air	<sup>23</sup> Ρ, Ϛ, ϓ
( <sup>27</sup> .... Rh	Rho		...	ρ
<sup>20</sup> S	ES		ace	<sup>23</sup> Σ, ς, σ
<sup>21</sup> T	TE		tay	<sup>24</sup> Τ, τ
( <sup>28</sup> .... Th	THETA		thayta	<sup>11</sup> Θ, θ, θ
<sup>22</sup> U	U		oo	ΟΥ, υ
<sup>23</sup> V	VE		way	υ
<sup>24</sup> J	DIGAMMA		βav	<sup>6</sup> Φ, β
.... X	ICS		eccs	<sup>17</sup> Ξ, ξ
( <sup>29</sup> .... Y	Y		...	<sup>25</sup> Υ, υ
( <sup>30</sup> .... Z	SDETA		sdayta	<sup>7</sup> Ζ, ζ, ζ
.... CC	ANTISIGMA		...	<sup>28</sup> Ψ, ψ
	YADE,		ςav	<sup>20</sup> Ϟ
			ō	<sup>29</sup> Ω, Ω, ω

## 35. Scheme of affinities between the vocal elements in Latin.

The current of the VOICE will form when	{	interrupted	{	little	{	nasal . . .	{	much	{	pure	{	sonant	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene	{	aspr.	{	lene
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changes, not only of the Latin, but of other languages when the letters belonging to them are properly distributed in it.

37. Elements or sounds of the same contact interchange most readily; and after them, those of adjoining ones. For example, *B* being the liquid of the palatal contact, is readily interchangeable with *s*, as in the double forms *ARBŎR ARBOS*; *HŎNŎR HONOS*. So *ŏs* becomes *ŏrĭs*; *AES AERĭs*; *HAERĒO HAESĭ*; but *AESTAS* makes *AESTATĭs*; *ŭRO ŭssĭ* become *ŭstŭm*, taking the next contact, *t* and *s* being made nearly at the same point. A similar law appears in the connection between *TŪBER* a *knob*, &c., and *TŭMŎR* a *swelling*; *M* being a nasal *B*, as *N* is a nasal *D*. The dropping of *M* in *RŭMPO* to form *RŭPĭ*, is paralleled in *scĭNDO*, *scĭDĭ*.

## 2. OF THE VOWELS.

38. The Latin vowels are either long (marked  $\bar{\phantom{x}}$ ) or short (marked  $\acute{\phantom{x}}$ ), the former being double the length of the latter, according to the ancient grammarians.

\*39. The power of the Latin vowel characters is heard in pronouncing the following English logographs, or written words, in which they appear.

A	is	long	in	Ärm,	short	in	Ärt.
E	"			thEy	"		Eight.
I	"			marĪne	"		deceIt.
O	"			Owñ	"		Obey.
U	"			fŎOl	"		fŪll.

40. "The sound of the long vowels was that of the short vowels doubled."—*G. Walker*, in *Scheller's Latin Grammar*. "The sound of the long and short vowels, though *elementarily the same*, were always distinguished in length."—*Scheller*.

41. In Latin it is rather the syllable than the vowel which is long or short, or the subject of quantity.

42. Two consonant characters (excepting *H*) following a vowel character, usually make a syllable long "by position." Words like *cŏnsŭmo* to *waste*, and *cŏnsŭmmo* to *accomplish*; *vĭta* *life*,

and *VITTA* a *band*, are distinguished by doubling the consonant where its character is doubled.

43. Diphthongs are long. A vowel preceding another is usually short (even when separated by *H*), as in *cháōs chaos*, *còpīa plenty*, *mīhī to me*. The quantity of vowels, which is long or short at the pleasure of the poets, is called *common*.

44. In old Latin, instead of the mark of length, the vowel character was doubled, as in *PAACEM* for *PACEM*. Afterwards the succeeding consonant character seems to have been sometimes doubled for the same purpose.

\*45. A doubled character indicated a long syllable, because every addition increases the time, as in the double forms *TANTŪLŪS*, *TANTILLŪS*; *PALATĪNŪS*, *PALLATĪNŪS*; although there was possibly but little if any difference in the pronunciation of certain words written with a single or double consonant character, as in the forms *LĪTERA* and *LITTERA*; *XPŪLĪX* and *APPŪLĪX*; *BALĪSTX* and *BALLĪSTX*; *CAUSX* and *CAUSSA*; *NŪMŪS* and *NUMMUS*; *BACCX* and *BACA*; *BELLŪX* and *BELUA*. § 19.

46. In the Teutonic languages a doubled consonant character marks a *short* vowel, so that there is a tendency to pronounce the first syllable of words like *PENNX*, &c., as if it were the English syllable *pen*. This fault should be carefully guarded against. In Latinising Teutonic names, this peculiarity should be rejected.

### ACCENT.

\*47. Vowel characters often have the accent indicated by the *grave* ( ` ) and *acute* ( ´ ) accentuals in typography; when the former indicates a long and the latter a short syllable, as in *MĀLŪS* an *apple-tree*, and *MÁLŪS* *bad*. To apply this mode to English, we would write *tárry*, *stárry*; *nàughty*, *knótty*; *slàvish*, *lávish*; *profàne*, *profánity*. The acute accentual only is preserved in inscriptions.

\*48. In dissyllables the penult syllable (or second from the end) is accented, as in *CĀSSĪS* a *helmet*; *CĀNĪS* a *dog*.

49. In polysyllables the antepenult (or third from the end) is accented, unless the penult contains a long vowel, when that is accented.

## I

50. The most contracted of the primary vowels, that formed with the shortest tube when the vowels are made mechanically, is I. It is heard in the English words *marine*, *field*, and is represented throughout Europe, and in general alphabets, by the Roman character. Its short quantity is heard in the English words *deceit*, *feet*, *equal*. "The English *seat* retains the Roman pronunciation of *sītūs*, that is, *sectus*."—*Webster's Dictionary*.

51. Some give the secondary English and German vowel in *fin*, *fit*, *pity*, as the "short" quantity of I, a sound which has a different quality, and is unknown in French. Moreover, "every letter retained an invariable sound."—*G. Walker*.

52. Victorinus describes the vowel I as being made with the mouth nearly closed. It was identical with the Greek I, which "was sounded like the *e* in *mete*. The modern Greeks so pronounce it: and here again the English, in differing from the modern Greeks, differ from all the nations of Europe."—*Pennington on the Pronunciation of Greek*, p. 36.

53. A vowel being a simple sound, the Roman I would not be one if its power were that of English *i* (*ai*, in *aisle*) this being a diphthong or double sound.

## E

54. The second Latin vowel is heard when long in *obediō*, *obey*; *venā*, *vein*; *verbena*, *vervain*; and when short, in the English words *freight*, *hate*, *eight*, *weight*. It is long in *secius* less, and short in *secius* otherwise.

55. The natural position of E being between I and A, it shows its affinities to each, as in *teneō*, *retineō*; *lēgo*, *dīlīgo*; *barba*, *imberbis*; *aptūs*, *ineptūs*; *carpo*, *dīsc-erpo*; and in the double forms *sivē*, *sev*; *alexamānī*, *alemani*; *alexandriā*, *alexandrea*; *herculius* upon coins, *hercūleūs* in stone. In English, a similar relation appears in *obey*, *obedient*.

56. Varro considers E the vowel in the cry of the sheep (*bēe*), so that it cannot be the English *e*. The character E is recognized with the Latin power in Europe, and when it is dropped for I,



the character changes with the sound. Thus the Latin *secūrūs* has become *sicuro* in Italian, as *creatūra* and *allevo* have become *criatura* and *alliviar* in Spanish.

57. As the short and long sound of E differ only in length, they readily flow into each other, as in *prehendo*, *vehemens*, which, by dropping H, take the form *prendo*, *vemens*.

\*58. The power of I and A being determined, there is no character left for the vowel in *vein* except E.

59. The natural order of the primary vowels, as determined mechanically, is I E A O U or U O A E I, as heard in the English words *field*, *vein*, *far*, *owe*, *ooze*. This order should be so well impressed upon the memory that the vowels may be repeated fluently in either direction, as it will be found useful in studying the inflections of words; and on this account the elements are here treated according to their affinities.

60. The *fundamental* vowels are the guttural I (in *field*), the palatal A (in *far*), and the labial U (in *ooze*). The closeness of aperture in I and U approximates them to the nearest consonants, into which they are apt to fall, the first into the liquid or semi-vowel of the guttural, and the last to that of the labial contact. E and O exhibit in a less degree the tendency to become consonants; whilst A, from its openness, and its want of relation to the extreme vowels, is farthest removed from the consonants, and is consequently the type and most noble of the vowels.

## A

61. As with all the vowels, the power of A is its name.

62. The almost universal power of the first character of the Roman alphabet is heard when long in *FAR a kind of wheat*; *FAS right*, and in the Latin and Italian word *AMO*. It is short in *XRAR* the river *Saone*, in the final of *ARMX*, *ARX*, and in the English word *art*.

63. The French â (as in *âme*) approaches A, but is not so open, that is, the mouth is less open in its formation. Standing in the middle of the vowel series, A is the most open of the whole, and its use gives great power to Italian vocal music. It is equivalent to the Greek A, which Dionysius of Halicarnassus properly

calls the most agreeable of the long vowels, and which is made, as he informs us, with "the mouth as much opened as possible."—*Pennington*, p. 28. "It seems clear from the description of Dionysius, that this letter was pronounced as we sound the A in *father*. The modern Greeks so sound it, as do most, if not all, the other nations of Europe. Our English mode of pronouncing the Greek A is peculiarly unfortunate, excluding the very sound which Dionysius thought the most agreeable."—*Pennington*, p. 34.

64. The descriptions of the Latin authors agree with the above, as in the expression *RICTU PATULO* of *Victorinus Afer* and *Terentianus Maurus*; and in the *HIATU ORIS* of *Marcianus Capella*.

65. There is no evidence to show that in becoming short, the quality of any vowel varied, as in that case it would be a different vowel. §§ 40, 51. The author of "*Living Latin*" (London, 1847) says, p. 11—"That the Latin vowels have only one sound each, long or short, is clear from *Priscian*, who, when he would enumerate the varieties of sound which they admit, mentions only those of accent and aspiration, which are merely varieties of its accidents, not of the sound itself." Yet this author, instead of perceiving that the *a* in the English words *art*, *Cairo*, *kite* (*kāit*) is short when compared with that in *aye*, *āh*, *cār*, gives a vowel scarcely known except in English; namely, that in *fat*, which, so far from having a quantitative relation to the vowel in *arm*, has both a long and short quantity of its own, as in Welsh, where *bāch* (*ch* as in German) means *little*, and *bāch* a *hook*.



66. The Latin O is heard when long in the English words *owe*, *moan*, *lo*; and when short, in *obey*, *ocean*, *note*, *invoke* (*vōco*). It is found in the Latin words ō!, ōMEN, sōL (the *sun*, preserved in Swedish and pronounced like the English *soul* or *sole*) ŌCEANŪS, ŌCCŪBŌ, ŌCTO, ŌTĪŌSŪS, ŌRO, ŌRNO, ŌS, ŌBNŌXIŪS, QUŌMŌDO, HŌDĪE, JŌVĪS, JŌCŌR, ŌLŌR, ŌDŌR, ŌBŌRĪŌR, ŌB, ŌDĪŪM, RŌTA, DEMŌPHŌŌN son of THESEUS. It is long in MŌRARI *to be foolish*, and short in MŌRARI *to delay*; long in CYCLŌPS and short in CECRŌPS. It is found in the Spanish words *señor*, *Colorado*, and in the German *pol*, *lob*, *los*.

67. The round form of the character (O) was intended to picture the lips in forming the sound; a form which does not accompany the vowel in *nor*, *not*, which is less common. "Our vowel in *fond* occurs but seldom, if ever, in Arabian, Indian, or Persian words."—*Jones, Asiatic Researches*, 1, 15.

68. When long, the Latin O agrees with the Greek *ο*, in forming which, according to Dionysius of Halicarnassus, "the mouth is rounded and the lips disposed in a circle, and the breath strikes upon the extremity of the lips."—*Pennington*, p. 29.

\*69. O and U being labial vowels, if the organs commence closing, or assuming their quiescent state before the vocality ceases, a labial diphthong will be formed with each, as guttural ones are formed with I and E under similar circumstances. This has induced the author of "Living Latin" incorrectly to consider the ordinary O a diphthong, and as the Latin requires it to be a vowel, he replaces it with the power in *all*, *nor*. The expression of Victorinus answers better to the ordinary O.

70. The interchange of O and U shows a greater affinity between the two than would be the case with *awe*, which has a greater affinity with A. Thus NAVIBŪS, CŌNSŪL, EFFŪGIUNT, stand in earlier inscriptions NAVEBOS, COSOL, EXFOCIONT. So we have the two forms ŌPILĬO, ŪPILĬO; PŪLŌS, PŪLŪS; VOLSELLA, VULSELLA, *tweezers*. The Greek proper name HEKABE became HECŌBA in old Latin, and finally HECŪBŪ, passing through A, O, U, of the natural vowel scale.

71. In some parts of Italy O did not exist, its place being supplied by U; in other parts U was wanting and replaced by O.—*Priscian*. The O of TOLOSA has become U in its modern name *Toulouse*; and MUTINA has become *Modena*.

## U

72. The Latin U is long in the English words *pool*, *cool*, *room*; and in the Latin words RŪMŌR, RŪS, CRŪS, LŪNA, LŪX, SŪS, MŪS, SŪPPLĒX. It is short in the English words *pull*, *full*, *root*; and in the Latin words RŪĬNA, LŪPŪS, SŪPĒRBŪS, TŪMŪLŪS, RŪBĬCŌN.

\*73. The Latin U is recognized with its proper sound and character throughout Europe; and the position of the organs in

forming it is well described by Capella. It is preserved pure in the following geographical names:—

*Anamour* from ANEMURIUM.

*Tersoo* “ TARSUS.

*Courtenay* “ CURTINIACUM.

74. The character (U) is angular in inscriptions (V); and in old printing the two forms are used indiscriminately, as in LAEUUS, VSURPATUR, VSUM, VT, ACVTVS, DIUISIO, QVINQVE. The more common, but not universal practice of the present day, is to limit the rounded character to the vowel power.

75. U and O being nearly allied, are interchangeable, as in the old form EPISTULA, ADULESCENS; of EPISTŌLA, ĀDŌLĒSCĒNS; and in HŪMU, used by Varro for HUMO. The same law appears in the changes to which the English words *gold*, *move*, *Rome*, *door*, *floor*, have been subject.

76. U and I (completing the circle of the primary vowels) are interchangeable, as in FAMŪLŪS, FAMĪLIA; SĪMŪL, SĪMĪLIS; EX-SŪLO, EXSĪLIŪM; CŌNSŪLO, CŌNSĪLIŪM; in the old Latin of Scipio's tomb, PLOIRUME for PLŪRIMĪ; in the double forms HĪC, HŪC *here*; ILLĪC, ILLŪC *there*; LĪBET, LUBET; LĪBĒTER, LŪBĒTER; and in TĒGŪMEN, TEGIMEN, which became TEGMEN.

77. The relation between U and I being organic, their interchange is common, as in the English words food feed; brood breed; blood (formerly) bleed; flew flee; you ye; thou (where it has not become obsolete) thee; foot feet; rood reed; leward lee.

78. The English corruptions of *you* for U, and *eye* for I, whilst they are disproved by this law, tend greatly to mystify the student who wishes to understand the genius of the Latin language.

79. There was a tendency to elide V, as in the change from AUDIVISTI, MAVELIM, NEVOLO; to AUDISTI, MALIM, NOLO.

## Y

\*80. Dionysius describes this Greek vowel as pinched or compressed, and that it is a labial appears from Capella's description, which assimilates it to the French *u* or German *ü*, with which the scholars of these nations consider it identical. Pennington is of

the same opinion, and cites Mr. R. P. Knight as follows: "Perhaps the nearest letter to it in modern alphabets is the French accented U, the sound of which is indeed poor and slender; but such as Dionysius informs us that the Greek  $\tau$  was." It is both long and short, as in the name of HŶPSĪPŶLE, a queen of LĒMNŌS.

81. From the form of the character  $\tau$ , it appears to have been intended to represent a compressed V (U), and it is correctly preserved for such a sound in Polish, Danish, and Swedish. In modern Greek, as in some dialects of German and French, it has degenerated into I, except in a few words. The sound is unknown to the Italian, Spanish, and Portuguese.

82. To form Y, the organs must take the position for I, the jaw must then be dropped to enlarge the cavity within, and the lips pursed and projected, and made narrower than for U. The resulting sound must resemble U rather more than I. "The unpleasing sound and the ungraceful position of the lips agree with the description of Dionysius."—*Pennington*.

\*83. Terentianus Maurus states that the Latin language wants the Greek  $\tau$ ; and according to Victorinus the Greeks represent U by  $\sigma$ . The Y was therefore used by the learned who understood Greek, but was replaced by U and I as the words became naturalized. In old Latin it never appeared, until introduced by pedantry—a cause which has had an improper influence with modern transcribers, so that it is often difficult or impossible to determine the orthography of the ancients.

84. Standing between U and I in the natural alphabet, Y readily falls into one or the other (but chiefly into U), as in the forms SYLLA and SŪLLĀ; AMYMŌNE and AMIMONE; ALCYŌNE and ALCIONE; SYMBOLA and SŪMBŌLĀ; CHYTRA and CHŪTRĀ; TŶRO, TURO, and TIRO *a novice*; CŶMA, CUMA, CIMA.

85. The change from Y to U is most frequent, as in TŌRTŪS, TŪNDO, MŪS, SŪS, DŪŌ, CŪPRĒSSŪS, which are from the Greek; and in fact, in the diphthongs, and in the Æolic dialect, (Y) had the power of (U), as in some of the Slavonic alphabets. On this account, when Y *cannot be pronounced*, it is best replaced with U, and the preceding consonant would be more likely to be preserved

pure, as in the proper name *cŷrŭs*, which, as the name of an Asiatic river, has become *cŭr* or *Koor*.

86. In fewer cases the Greek *τ* has become *I*, as in *stīpēs*, *sātīrā*, *stīlŭs*. Sometimes *Y* has been improperly placed in regular Latin words, as in *sīlvā*, *pēnsīlvānīā*, *hīems*, *tīrō*, *olīpeŭs*, *lacrīmā* (§ 283), *p̄xpīrīus*, *pīrŭm*.

87. Instead of perceiving that the interchange of allied vowels is organic, Scheller propounds the erroneous opinion that *U* was pronounced like *O* (§§ 71, 75) and the Greek *τ*, citing *SULLA* from *SYLLAS* as an example of the latter.—*Lat. Gram.*, 1, 16. Now it is evident, that being unable to pronounce the Greek sound, it was naturalized by the use of *U*, as in the case of *DUO*, &c.

88. Scheller, on the strength of the two forms *VERTEX* and *VŌRTEX*, states that *E* was pronounced as *O*; a view which a foreigner might take of the allied English words *vertex* and *vortex*. Cellarius (*Orthogr. Latina*) considers the word *hīems* *winter* as not of Greek origin; whilst Scheller not only asserts it, but insists that it should be spelt [*HYEMS*], as if *Y* could not have changed in so common a word (§ 86). In ancient inscriptions it is spelt with *Ī*.

# †

89. This character, according to Priscian, Donatus, and Velius Longus, was proposed by the Emperor Clāudius for a vowel represented by the characters *U* and *I*, but in which they had not their true power. Among the words cited by the ancients as containing it, are *MAXUMUS* (preferred by Cicero) or *MAXĪMŭs*; *PROXUMUS* or *PRŌXĪMŭs* (and doubtless all superlatives), *pōssŭmŭs*, *vōlŭmus*, *nōlŭmus*; *ARTĪBUS*; *MANĪBŭs*; *AURUFEX* or *AURĪFEX*; *MANŪBĪAE* or *MANIBIAE*, *vīr*, *AUCŪPĪŭm* or *AUCIPIUM*.

90. The vowel † was probably that in the English words *it*, *fit*, *in*, *pin*; a distinct vowel which is long in Slavonic and Turkish, and whilst it is allied to *I*, approaches *U* by being formed with a more open aperture.

91. Priscian states that short *I* followed by *D*, *T*, *R*, *M*, *X*, seems to have the power of Greek *τ*, as in *vĪdeo*, *vĪtĪŭm*, *vĪm*, *vĪrtŭs*, *vĪx*; but we do not know the power of *τ* in his day, its



true power being expressly stated not to have occurred in Latin; and it was already provided with a character.

92. Victorin, whilst he mentions those who consider this vowel "thicker" than I and "thinner" than U, recommends the examples in which it occurs to be written and pronounced I, a mode which has prevailed. It is probable that many pronounced these words with pure U or pure I (§§ 76, 77), as Velius Longus states that *AVRIFEX* sounds better with I and *AVCŪPARE* with U.

## O

93. This character occurs in an ancient inscription, replacing final A in the word *DICATA*. Its power may have been that of the vowel in *further*, or the final one in *comma*, *altar*. In the volume on Philology of the U. S. Exploring Expedition, Mr. Hale uses this character for this sound.

## [ E ]

94. It is not likely that the Greek *epsilon* occurred in Latin, where it was always replaced by E, as well as the *eta* (§ 135). This vowel is heard in the English words *fen met*, and is long and a little more open in the French word *même*.

95. The final vowel in *HERĒ* or *HERĪ yesterday*, according to Quintilian, was neither pure E nor I. It was probably the diphthongal sound EJ (§§ 133-4), condemned by Velius Longus as a mispronunciation in *TĪBI* (*TIBEj*); a sound which arose in the Gothic forms *AKEjT*, *AVRKEjs*; borrowed from the Latin words *acētūm vinegar*, and *ūrceūs a pitcher*.

\*96. This form is not rare in inscriptions, as in the words *sī*, *ūbi*, *ībi*, *sīnē*; which stand *sei*, *ubei*, *ibei*, *sinei*; and the termination *is* occurs as *eis*. Cicero is said to have written *civeis* for *civīs*, *omneis* for *ōmnīs*, &c., this being probably a dialectic variation.

## [ O ]

97. There is no evidence that the vowel in the English words *on*, *not*, and French *mol*, *noce*, was found in Latin, and no author asserts that (O) had a second power, even in the diphthong *ōi* (§ 67).

## 3. OF THE NASAL VOWELS.

98. An examination of the Indo-European languages from a period long anterior to the Greek might induce us to suspect the occurrence of nasal vowels in Latin. Thus we find the Sanscrit originals of the Latin words *dōnūm*, Sanscrit *ḍāna* (in Roman characters), *antrūm* (*antra*) to have a final nasal vowel.

99. The ancient Latin grammarians are sufficiently explicit on the subject of nasal vowels, which they associated with *m*, as in the Portuguese of the present day, where (*bom*) is equivalent to the French (*bon*). In English, nasal sounds are often associated with *ng*, as in (*bong*) for the French (*bon*). In Polish, a mark somewhat like a comma forms an appendage beneath the character.

100. A nasal vowel, like a nasal consonant, is made by pronouncing the letter with the nasal passage open.

\*101. Priscian makes a distinction between *m* final, initial, and medial. In the first it is *obscure* (that is, *nasal*), in the second with its ordinary power; and when medial, as in *ūmbra*, it probably had its ordinary power, in addition to nasalizing the preceding vowel.

102. Verrius Flaccus indicated the nasality by writing but half the character [*m*], thus [*ṃ*], and it retained its place with so little permanency, that *VIRO*, *ANTIOCO*,\* have been found in inscriptions (the final to be probably understood as nasal) for *vīrum*, *antiochum* or *antiochum*. So *vēnēo* is from *venum* *eo*, and *anīmadvēto* from *xnimū* *advēto*. The *m* in *cīrcūm* disappears in *cīrcūītūs*, and *qvamsi* (through *qvāsi*) becomes *qvāsi*.

103. Manutius copies an inscription (p. 143) in which a small curved line (˘) is used (at least by him) to represent *m*, *n* and *ŋ*, as in the logographs *poenṽ*, *īvicti*, *cṽctarvm*, for *poenum*, *invicti*, *cunctarum*; so that there is antique authority for this mode of graphic representation.

104. In Latin manuscripts and printed books, *m* (and also *n*) is frequently indicated by a straight or curved line over the pre-

\* This final *O* has become pure in Italian, which is without nasal vowels.

ceding vowel character;\* but this is inconvenient, as such a mark interferes with the placing of the accentuals and marks of quantity. On this account, when nasal vowels are to be illustrated, I adopt as near a modification of the Polish mode of indicating them as ordinary typography affords, a mode which is no novelty in Latin typography.†

105. The Latin nasal vowels are I E A O U, as in ENĪ<sup>m</sup>, DECĒ<sup>m</sup>, TĀ<sup>m</sup>, FLŌVĪŌ<sup>m</sup> (§§ 71, 75), TŪ<sup>m</sup>.

106. The nasality may have been also associated with (N), as in QVŌRĪĒS from QVOTIENS, and the inscriptive forms COSUL or COS. for CŌNSŪL, and COJUX for CŌNJŪX. The letter in question is omitted in the first syllable of the Greek form of CŌNSTANTĪNŪS and in HŌRTĒNSĪUS. The Latin word CŌNSPĪRARE appears in Italian under the two forms *conspirare* and *cospirare*.

#### 4. DIPHTHONGS.

107. As vowels are distinguished from consonants by the amount of *interruption*, it may happen that this may be so small as to leave a doubt as to whether the resulting sound is a vowel or consonant, and this really takes place.

108. The extremes of the vowel scale, I and U, have a great affinity to the allied consonants or semivowels J, V (English *y* and *w*), and readily interchange with them, and their little difference respectively has deceived good grammarians, as in the case of the English word *well*, which has been asserted to be merely *oo-ell*, as *yard* has been considered as *e-ard*. The syllables *woo* and *ye* disprove such views, as they are not repetitions of a single vowel.

109. But a still closer approximation exists in a pair of *coalescents* intermediate to the semivowels and extreme vowels; and

\* As in—DANORŪ REGŪ HEROŪQUE HISTORIA STILO ELEGĀTI, etc., 1514. (See note 28d.)

† This mode, and two forms of the superior circumflex ( <sup>˘</sup> and <sup>˘˘</sup> ), are all employed by Casserius, DE VOCIS AUDITVSQVE ORGANIS HIST. ANAT. Ferrara, 1600.

they occur as the final element of diphthongs. Their use in forming syllables shows that they are virtually consonants and not vowels, as in the English words *now-we go by-you*.

\*110. According to Priscian, a diphthong is a union of two vowels, *both of which are sounded*.

111. A diphthong is a vowel followed by a coalescent. It is not "a union of *two* vowels in *one* syllable," such a union being impossible. Still less are the English syllables *au* (*ave*) and *eu* (*you*) diphthongs, notwithstanding the assertions of thoughtless grammarians to the contrary.

112. Having a consonantal quality and power, the coalescents should be represented by the consonantal form of the characters (I, U) as in CLAVDĪUS, and PROJN̄ *therefore* (when PRŌIN is a monosyllable). This would render the rule uniform which requires that a *Latin word must have as many syllables as vowels*. Lempriere, in certain cases, very properly indicates the quantity in connection with the *vowel* character, and not with that of the consonant, which plays but a secondary part in quantity.

113. Marks of diaeresis (which separates) and synaeresis (which unites syllables) can be used to advantage, as in PHĀËTŌN when a trissyllable, and PHAËTON when a dissyllable. So DEHJNC would make this word a monosyllable by uniting EJ into a diphthong, the H being disregarded.

114. The Latin diphthongs may be divided into *labial* and *guttural*, from the final element, which may be formed at the *lips* or in the *throat*.

115. The *labial diphthongs* are AṼ, EṼ, OṼ; and perhaps UṼ and IṼ.

116. AV is heard in the English words *brown, house*; or the German *braun, haus*; and in the AU of most languages using the Roman alphabet.

\*117. In Italian there is a tendency to separate the AU as distinct vowels, so that an Italian would pronounce the name of the Persian poet (and correctly, according to Sir William Jones) FIR-DA-U-SI, in four syllables; whilst a German would give three, pronouncing the second like the final of *endow*. In modern Greek

the labial coalescent is said to have become the English and French consonant *v* or *f*.

118. The coalescents being represented by the characters (I, U), it might happen that the aid of their near neighbors (E, O) would be sought also, especially if the sounds to be represented *could not be minutely analyzed*.

119. We find this in AORELIUS, a false orthography of AVRELIUS, the reverse being the case in LAVDICEA for LAODICEA. These examples are instructive, as they prove the diphthongal nature of the Latin AV. The Portuguese use both these modes of orthography, as in *pau* or *pao* (*a stick*), which is the first syllable of the English word *power*. The Roman city AUGUSTA in Portugal is now named *Aosta*, the name of the Spanish city *Sargossa* was formerly CAESARAUGUSTA, and the river named TIMAVUS is now known as TIMAO.\*

120. The English syllable *cow* is the first syllable of the Latin, Portuguese, Spanish, and Italian word CAUSA (but see § 117); and the first syllable of the English colloquial word for a dog's bark, *bowwow*, corresponds with that of the Latin BAUBOR.† This diphthong occurs in the old English word *chowse*, and a person who *choused* was named a *Chaucer*.

121. EV, the second labial diphthong, is preserved in Portuguese, where it is written (*eu*) or (*eo*), as in DEUS, DEOS (*God*). To pronounce this monosyllable, let the English syllable *day* have the final element of *endow* added, and pure *s* superadded, forming *day-ws*, which scarcely differs from the original Latin dissyllable DEÛS, and the two would be identical, were the latter rendered monosyllabic by poetic license.

122. In the Welsh form of the same word (Diw) the vowel is that in *fin*. This Welsh diphthong is heard in the Yorkshire and New York dialect of English, as in *endue*, pronounced *endiw*, or *endyiw*.

\* If the word *echoing* is read as a dissyllable, the vowel *o* is converted into the labial liquid *w*, as in

"And the shrill sounds ran echoing thro' the wood."

† Compare the Greek *βῶξ* (Doric *βᾶῶξ*) to *bark*, *howl*.

123. The allied dipthong with the primary vowel in *field*, is found in Portuguese, as in *rio*, *riu* (*he laughs*), but this word must not be confounded with the dissyllable *Rio* a river.

124. *ov* forms a dipthong nearly as in the English word *froward* or the old English word *snow*, and when words like *PRŌŪT* and *QUOUSQUE* (*QUŌ ūSQUE*) are compressed to diminish the number of syllables, forming *PROŪT*, *OVOŪSQUE*, the *o* retaining its normal power. *MOVIMENTUM*<sup>m</sup> probably passed through *MŌŪMENTŪ*<sup>m</sup> before it became *MŌMĒNTŪ*<sup>m</sup>. The same change may have happened to *PRŌVIDĒNS* in becoming *PRŪDĒNS* (§ 138), and *SŌRŌRĪNUS* probably passed through *SŌŌRĪNUS*, *SŌŪRĪNUS*, *SŌŪRĪNUS* and *SŌRĪNUS* before it became *SŌBRĪNUS*.

125. In the Duillian column the word *NAVĒBOVS* occurs for the later *NAVĪBŪS*, the *ov* being combined in a single character by superposition; and in inscriptions we find *ABDOVCIT*, *PLOVS* (*PLŪS*), &c. Schneider considers this *ov* (as well as *ej*) to be a true dipthong.

126. *uv* probably occurred as a Latin dipthong in the change from *JUVENIOR* and *UVIDUS* (*JUŪNIOR*, *UŪDUS*) to *JŪNĪŌR* and *ŪDŪS*.

127. *iv* seems to be found in the poetical abbreviation of *PRĪMITIVUS* into *PRIMITĪVS*.

128. The *guttural dipthongs* are *aj*, *ej*, *oj*; and perhaps *ij*, *uj*, *yj*, by poetical license. *ae* and *ai*, by the concurrent testimony of the ancient grammarians, had the same power, but [*ai*], the older and more correct orthography was allowed to fall into disuse; so that the words *AJMILIUS*, *QVAJSTOR*, *AJTERNUS*, &c., became *AEMĪLIŪS*, *QVAESTŌR*, *AETERNŪS*, perhaps from a jealousy of the Greeks and their literature. (§ 118.)

129. [*ai*] is used instead of [*ae*] when poetry requires two syllables, as in *TERRAI FRŪGĪFĒRAI*; affording an argument in favor of the double nature of *ae*, and proving the inconsistency of the later orthography. [*ae*] is not employed in *GRAIŪS*, *Greek*, *GRAJŌRŪ*.

\*130. According to Terentianus [*ae*] had the power of the Greek *ai*; and according to Varro, in the rural word *HEDUS*, *a* was inserted in the towns, making *HAEDŪS* a *kid*, whence it is

evident that AE was a double sound, as in PRAEBEO, AENEÛS, abbreviations of PRAEHBEO, AHENEUS.

131. In Portuguese the Latin orthography is preserved, as in the word *pae* or *pai* (father). This diphthong is represented by [AI] in most of the languages of Europe. In French (as in *faire*), in English (as in *fair*), and in modern Greek the characters [AI] represent a vowel sound. There was a tendency towards this change in the time of Varro, who asserts that whilst some said FAENUS, others said FENUS. Dialectically [AI] has its Latin and universal power in French.

132. The few modern authors who consider [Æ] a vowel character, make it the French *ê*, which is the English vowel in *fen* lengthened, without becoming E, as in *fairy*. This word (when properly pronounced) is a lengthened form of *ferry*.

133. EJ differs from the diphthong in *aisle* by having the vowel E as an initial. It may be learned by omitting the final vowel from the English syllables *lay-ye*, which will give the Portuguese monosyllable LEI, *law*. In old Latin the forms NAVEJS, CLASEJS, were used for NAVES, CLASSIS. § 96.

134. EJ is the Latin modification of the classic Greek diphthong ει, which finally became the vowel I. It is found in the poetical forms DEJNDE, AVREJS, PERSEJS, NEREJ.

135. Those literary Romans who pronounced the Greek *Chi*, may have used ει instead of EJ in words from the Greek; and as the character [ε] is merely a rounded form of [E], and not unknown to Latin typography, there is no objection to it in representing unnaturalized Greek words, by those who believe its power was used by the Romans.

136. OJ has two forms [OE, OI], of which the latter is the more ancient and correct. Both forms are used in Portuguese, as in [*foe, for*] *he has been*. OJ was interchangeable with U in old Latin, as in COIRAVIT, COERAVIT, CURAVIT; OJNO (OJNO) for UNUM—and with I, as in LIBERUM from LOEBESUM.

137. The vowel in *or* being further removed from U than o is, the change between OJ and U indicates that the o of the diphthong was pure, and the ancient grammarians say nothing to the con-

trary. It is pure and short in the *L<sub>ε</sub>N<sub>Δ</sub>P<sub>ε</sub>* word (*r* as *sh*) *ρ<sub>Δ</sub>HXMO<sub>Δ</sub>s* a *crevish* or *crayfish*.

138. The trissyllable *PRŌ-VĪ-DENS* *provident*, became *PRO-I-DENS*, *PROJDENS*, *PRODENS*, *PRŪDĒNS*, *prudent*. *PROĒLIUM* a *skirmish*, is a contraction of *PRO ILIUM*; and from the compound word *oō-EO* to *meet*, we have *cōĒTŪS* a *crowd*.

139. Having from a false theory (§ 69) given to *o* the power in *on*, the author of "Living Latin" makes *oē* rhyme with *boy*\* instead of *beau-y*, or the first syllable of *co-equal*, if this word is pronounced in two syllables.

140. *uj* is a diphthong of which the initial is *u* (*oo*), and the Portuguese are more consistent than the Romans in writing it *ue* and *ui*. The Portuguese monosyllable *fui*, *I have been*, nearly resembles the Latin dissyllable *rūi*. *uj* is heard in the German word *pfui*, with which the English word *buoy* (*booy*) rhymes.

141. *uj* occurs in the interjection *huj*; and in the poetical forms *cu<sub>j</sub>* (not *cvī*, according to the analogy of *cu<sub>j</sub>*, *cūjūs*) *hu<sub>j</sub>c*, *fu<sub>j</sub>t*. Terentianus Maurus and Julius Scaliger regard the final of *cu<sub>j</sub>* to be *j*; and Priscian considers the final of the vocative form *ca<sub>j</sub>* in the same light.

142. *yj* may occur in shortening words or inflections like *POLYIDUS*, *IMITYIS*, *COTYIS*, *CAPYIS*, *ITYI*.

143. When *yi* is followed by a vowel, the coalescent is apt to become a consonant, as in *HAR-PY-IA* (*HAR-Pŷ-JX*), or the French words *essuyer*, *noyau*.

144. *ij* may occur like *yj*, as in *LIVIJ*, used by Ausonius.

145. As the Romans used but a single character for the vowel and consonant power of *i* and *v* respectively, errors in pronunciation may occur from inability to determine when the consonantal

- \* "Rightly to find the Latin diphthong æ  
The sound of o and e you must employ.  
No Roman ever sounded it as we  
Who make the æ and œ like English e;  
For so our doctors taught us docile boys,  
Not to distinguish between æ's and œ's.  
And thus a hundred errors find their way,  
By this confounding æ and œ with e."—P. 40.



powers should be employed, as in HŪIC, which might be made to rhyme with the English word *wick*, destroying the diphthong by turning u into a consonant. A parallel change would be made if IU diphthong were changed into the English syllable *you*, that is, from IV to JU.

146. The union into a single character of [Æ, œ] is improper, because it breaks the uniformity of notation, no other vowel characters being so represented. Characters are sometimes united to economize space upon Roman coins, of which the syllables AV, ME, NE, ET, VE, TV, VAL, MAR, and others, afford examples. In forming [VAL], the second line of [A] would be applied to the top of [V], whilst it would form the stem of [L].

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## 5. LABIAL CONSONANTS.

### V

147. If the lips be gradually closed upon the vocal current, the liquid of the labial contact will be formed. Its quality approaches that of the vowel u so closely, that in Roman inscriptions the two were represented by the single character v, as in PŪBLICVS *public*, LĪQVÖR a *liquid*.

\*148. The ancient grammarians include B, P, F, M, in the labials; generally confounding v with u (§ 108); but Cicero adds v when it has its consonant power. They do not hint that the consonant is formed differently from the vowel v, so that this must be the English *we* and not the English *ve*.

149. Those Latin authors who, in treating of the alphabet, describe F as being formed with the lower lip and upper teeth, say nothing about v ever being formed in this manner; and the Greeks, in representing Roman names, make no distinction compatible with such a difference, as in VULTURNUS [Οὐλουτοῦρνος, δελτορνος (§ 169)], the initial syllable being the English *wool*.

\*150. According to Pennington, "The Roman v was more probably our w," an opinion with which Webster, Donaldson, Rapp, and the author of "Living Latin" agree.

151. The English syllable *sway* occurs in the second syllable

of MANSVĒTUS *tame*, and in the first syllable of SVĒVUS, but not when it is the trissyllable SŪEVŪS *relating to the Suevi*. TĒNŪIS *thin*, has three vowels, but when contracted into TENVĪS it has but two. The reverse takes place in SĪLVX, which Horatius uses in three syllables. It is not probable that the *same word* was intended to be as dissimilar as the use of the English letters *u* and *v* would make it.

152. The affinity between *u* and *v* is proved by the derivation of NAVĪTA and CAVĪTIO from NAVITA and CAVITIO; and by the poetical use of DISSOLUO, EVOLUAM, PERVOLUENT; instead of the trissyllables DISSOLVO, EVOLVAM, PERVOLVENT.

153. Cicero and Plini relate that M. Crassus, hearing a crier of a kind of figs cry CAVNĒAS (usually printed 'cauneas'), took it for a bad omen, understanding the cry to be CAVE NE ĒAS, *beware how thou goest*, the first *e* being probably indistinctly enunciated, and the two others lengthened and confluent (§ 57). The English mode of pronouncing the first syllable of 'cauneas' *caw* and CAVE with English *v*, destroys the analogy between the two forms.

154. In the following examples the Latin *way* has been preserved in English:—

VXLEO to be *well*.

VALLŪM a *wall*.

VADO to walk, *wade*.

VACILLO to wag, be *fickle*.

VASTO to waste.

VASTATUS laid waste.

VANNO to winnow.

VERRŪCX a wart.

VĪA a way or road.

VEHA a wagon.

VEHO to carry, whence weigh.

VĪLLŪS wool.

VELLŪS a fleece.

VENTŪS wind.

VERMĪS a worm.

VESPĀ a wasp.

VĪDŪA a widow.

VĪGĪLO to wake, watch.

VINCA a wrinkle (shell).

VŌLO to will.

VĪCŪS a village or vic.

BERVICĪUM Berwick.

VĪNŪM wine.

VITRŪM woad, glass.

VŌLVO to roll or wallow.\*

VŪLNŪS a wound.

VEGĒO to be strong, to wax.

VISCŪM glue, whence wax.

155. Although the use of the rounded or angular character

\* Wheel is from the same root, namely, the Sanscrit VĀJL to turn.

[u, v] is almost a matter of indifference in Latin typography, it is better that one form should be invariably used for the vowel and the other for the consonant (§ 112).

156. u, "when followed by another vowel in the same syllable, becomes a consonant and should be written v; as xqvā, sANGVīs, &c."—*G. Walker*.

157. In a few instances v was dropped after c, as in the word sECŭTUS, which had been SEQVUTUS; in the double form SEQVIUS, and SECIVS; and in COLLĪQVĪAE, used by Columella where Plini uses COLLICIAE.

158. If there was no v after q (as in the French and Spanish *qui*), CUR could not be derived from QVARE, CONCVTIO from QVATIO, CUJUS from QVIS, the Spanish *cuatro*, the Gothic *fidur* and English *four*, &c., from QVATUOR; nor the Spanish *agua* from xqvā. The Greeks represented the Roman name QVINTUS by [KYINTŏs]; and many rejected q altogether, writing CVIS for QVIS, &c. See under Q, §§ 290, 292.

## M

159. When the lips are entirely closed and the voice is allowed to pass through the nose, the labial nasal will be the result.

160. m is a nasal b, which accounts for the derivation of GLUMA from GLUBO; and the two forms PRŏBŏSCĭs and PROMUSCIS. Its relation to v is shown in PRŏMŭLGO to *publish* or *proclaim*, from PRŏVŭLGO, having the same meaning.

## B

161. When the lips are closed without opening the nasal passages or stopping the vocality, the sound of b will be given.

162. p had, as far as we know, a uniform power; and as b replaced it, as in the forms REPO, REBO; SCRĪBO, SCRĪPO; PŶR-RHŭs, BURRUS; POPLICUS [ποπλιχος; in Greek], PŭBLĭcŭs; PŏPLĭ-ŏĀLX; PŭBLĭŏĀLX; it is certain that the power of the French and English b existed in Latin.

## f

\*163. When the vocal barrier is broken by forcing b through

the lips, a sound will result somewhat resembling the English, French, and Spanish *v*, which latter is a labio-dental, and will be here represented by *v* for the sake of illustration.

164. The pure labial consonant *ɸ* is represented by the German [w], and by the Spanish [b], in certain cases, as in [Còrdòbà], from the Latin CORDŪBA. It is probably the Hebrew *bēith*; and it occurred in Greek, where its character was termed βαν (properly *βαν*), or *aeolic digamma*, because its form [F] resembles a union of two *gamma* characters [Γ].

\*165. To prevent it from being confounded with their own character for F, the Romans inverted it, as in writing *vīr*, *vīrtūs*, *servūs* [AIR, AIRTUS, SERAUS;] but its use was soon relinquished.

166. The power of *v* (English *w*) is usually attributed to *ɸ*, probably because the German and Spanish sound alluded to (§ 164) is scarcely appreciated as distinct from *vi* or *B*.

167. The small Greek letters being more easily written than the capitals, the digamma would be written [yy], which would pass into [w], and the origin of the latter character being misunderstood, it was confounded with [U, V]. From this it appears that [w] has its proper value in German. It has no place in the Romish languages, and when it appears in French, in foreign names, its power is that of *v*.

168. The Greek and Latin [B], and Hebrew [ב, or ʔ when aspirate], must have had precisely the unstable power of the Spanish [b], sometimes lene or pure, and sometimes aspirate, and when aspirate, forming *ɸ* and allied to *v*. This seems borne out by the Hebrew ARNA<sup>ʔ</sup>*beth*, and Arabic ARNEB *a'hare*; the Greek PHRATOR, GŌMPHŌS, and the Macedonian variation BRATOR, GŌMBŌS; and the old inscriptive forms BERUM, PROBABERIT; for VERUM, PROBAVERIT. § 174.

169. The views taken here elucidate the use of the Greek digraph ου or υ (Latin *u*) and β, in representing allied or identical Latin words, as in *Λαύρις* and *Λαβινιατῶν*, used by Dionysius in allusion to LAVINIUM. So we find the name of VARRO given as Βαρρῶν and Βαβρῶν. See note 83.

170. It is a curious fact in connection with these discrepancies,

that there are Spaniards who, knowing that their [b] is never v, fancy it is always lene or pure; and I have known it to be insisted upon that the German [w] is identical with the English [w].

171. As *ɱ* was used in some words written with [v], this character, as well as [B], probably represented it to some extent; as in the old inscriptive forms DANVVIVS, ACERVVM; for DANUBIUS, ACERBUM.

172. The Greek [B, β] aspirate? became in some cases the Latin v, as in the words VĪCĪX, VŎLO, VĪVO.

173. The character *ɱ* being rejected, its power probably remained associated with [B] as in Spanish; as we find the double forms BENĒ, VENE; BĀSĪS, VASIS; LABŎR, LAHOR; it being extremely easy for the aspirate *Ĕ* to fall into the allied v, of which an example is furnished by the German words *wein, will*, when compared with the English words *wine, will*.

174. The B was probably at first aspirated in words from the Greek having *phi*, as BALAENĀ, NEBŬLĀ, ALBŬS, ŎRBŬS, AMBŎ.

175. V became B or *Ĕ*, as in BELLŬM from DĚELLŬM, BIS from DVIS; and in BESICA for VESĪCĀ, LARBA for LARVĀ, BERNA for VERNA, &c.

176. B sometimes replaces P, as in ABSENS, ABSŎLŬTŬM, from the older forms APSENS, APSOLUTUM. So we find CONLABSUM for COLLAPSUM.

177. B must have been pure in the numerous cases where it interchanged with P.

## P

178. When the vocality of B is stopped, P is the result; it is therefore a surd B, as B is a sonant P. It was not subject to aspiration, which formed a sound foreign to the language.

179. P sometimes replaces B, as in CĀNŎPŬS [Κανωπος]; and in the inscriptive form OPTINEBIT for ŎBTĪNEBĪT, &c. § 162.

180. The character for P arose from the Greek form [Π], the right side of which was frequently made but half the length of the left, forming a character [Γ] to be seen upon old Roman coins.

Ph P<sup>h</sup>

181. When the breath is forced through the lips (as in blowing a small object), the Greek *phi* [ϕ, φ], (a labial *f*) is the result. It is therefore the corresponding surd of the sonant digamma. It is heard in Swedish, and is represented by [f] in the German word *kopfwch*. According to Pennington the modern Greeks pronounce [ϕ] soft and full, "more like a sigh, though it is not easy to express the difference in writing." P. 71.

182. Phi occurs in certain words of Greek origin, and there is sufficient evidence of its distinctness from F, as in the case of the Greek witness ridiculed by Cicero for pronouncing a proper name PHUNDANIUS instead of FUNDANIUS. If the Greek digraph [av] was not AV but AF, as the modern Greeks maintain, Cicero's witness would have had no difficulty with the Roman F.

183. In naturalized words of Greek origin Phi became F, as in FĪLĪŪS *a son*; FAMĀ *fame*; FŪGĀ *flight*; FŪR *a thief*; FERŌ *to bear*; FALĪO *to deceive*; FAGŪS *a beech*; FRĀTER *a brother*. In inscriptions we find FĀSĒLŪS *a skiff*; FĀLERĀE *trappings*; SĪFO *a siphon*; ELEFAS (and ELEPHAS) *an elephant*; DELFINUS *a dolphin*, which the moderns write with [Ph]. The carpiensian Virgil and that of the Vatican have SULPUR for SULFUR *sulphur*. The ancient PHAIUM is written [Faïoum] or [Faioom] in books.

184. In some cases Phi became P, as in PURPUREUS [πορφύρεος], PALANGA or PHĀLANX, PROSERPĪNĀ; in the double form TRUPERĀ, from TRYPHERĀ; and in the change from PHŌNĪCĪŪS *Phenician*, to POĒNĪCŪS, and finally to PŪNĪCŪS *punic*.

\*185. Some authors suppose that the Greek PHI (also Rh, Th, and Ch) was P *followed by* an aspirate, as in the English word *haphazard*, because the ancient grammarians regard it as P *and* an aspirate, as it is in fact; for if an aspirate is made and the lips be gently closed toward the P position, Phi will be formed. Hence this sound is not a post-aspirate, but a co-aspirate P, or this element modified by a synchronous aspiration.

186. Quintilian admired this sound as a pleasant breathing, which shows its nature; whilst Terentian wished it to be pro-

nounced in introduced Greek words, although this could not be done by the Romans without special instruction.

\*187. The power of [F] is known (§ 190), and Priscian describes it as composed of P and an *aspirate*, so that it is related to Phi, which is not the fact with P followed by H. Moreover

188. The Greeks, who could not pronounce F, represented it by [Φ] Phi in Latin names, as in Φαβιος, Φαυστύλος; for FABIŪS, FAVSTŪLUS.

189. In words borrowed from the Greeks, Phi is sometimes represented in Roman inscriptions by a character formed of a union of [P] and the right hand portion of H. See *Manutius' Orthogr.*, Venetiis, 1566, pp. 215, 271, in the words NICEPHOR, PHELEMON. The former inscription has [TH] united in the word AMARANTHŪS, by adding the horizontal line of [T] to the left hand line of [H] lengthened upwards.

## F

\*190. The Roman F is correctly pronounced by the moderns; as the ancient grammarians describe it as being made with the aid of the lower lip and upper teeth. There is no evidence of its corresponding sonant v existing in Latin; and it is also wanting in German.

## PH, etc.

191. Modern writers on Latin grammar have falsely assumed that if a Latin word is derived from the Greek it must follow a certain orthography; and if not derived from this language, it cannot have PH in it. It might as well be said that the English words haphazard and uphold are incorrectly spelt, because PH should be placed only in words of Greek origin.

192. The orthography of BOSPHORUS is said to be incorrect, because the etymology requires it to be BOSPORUS, an assertion which virtually denies that H can be acquired in words from the Greek where it is absent, although HIBISCŪ and HELOPS are examples to the contrary.

193. The word BŌSPHŌRŪS would not be [Βωσφορος] in Greek

characters, but [Βωσπιδος], as ISTHUC (IST-HUC) would be [ιστ'υκ] and not [ισδ'υκ].

194. H followed P, &c., (when written) in TRIUMPHUS, INCHOO, COCHLEA, BACCHUS, and other words.

195. Cicero thought H should be rejected from TRIUMPHUS, PULCHER, CARTHAGO, and CETHEGUS, probably because he did not pronounce it, and his authority is sufficient for its rejection. This fact is sufficient evidence that PH in TRIUMPHUS are not equivalent to F; and the inscriptive forms TRIUMPUS, PULCER, are sufficient authority for its rejection.

196. If this view of the double nature of [H] is correct, there is no means of readily determining when it is to have its independent power. On this account [H] is used when the pure sound is supposed to be represented; and [h], which is an ancient form, when it is merely a diacritical mark of co-aspiration.

## 6. DENTAL CONSONANTS.

### L

\*197. L is the liquid or half interruption of the dental contact, and the descriptions of Victorinus and M. CAPELLA correspond with the ordinary modern power.

198. L interchanges with the liquid of the next contact R, as in PAVLUS and PARVUS *little*; PARILIA and PALILIA *a kind of coat*. This change is extremely common in the languages of Polynesia, and is observed in the Spanish *esclavo* and the Portuguese *escravo*.

199. L interchanges with D, as in DACRIMA and LACRIMA *a tear*; ODOR an *odour*, OLEO to *scent*.

### N

200. N bears the same relation to D that M bears to B.

### D

201. D is the sonant, fully interrupted member of the dental



contact. It is interchangeable with *t*, as in *xPUT* for *ĀPŪD*, *SET* for *sĒD*. This change corresponds with that of *p* to *b*. § 179.

## T

202. *t* is a surd *D*, or *D* deprived of its vocality.

## Th

\*203. *th* is an aspirate, usually, but not necessarily formed a little in advance of the ordinary position of the dental contact, like the Irish *d* in certain cases. It is the equivalent of the Greek theta, which the modern Greeks pronounce as in the English word *thin*.

204. When *th* replaces *s* it forms a *lisp*, and this interchange indicates the co-aspirate nature of theta [θ, ð] as in *thēōs god*, in the Doric dialect *sēōs*, and in the Laconian *siōr*. § 220.

205. The Germans, French, and Italians are not familiar with the sound of *th*, and they accordingly replace it with *t*, which the author of "Living Latin" justifies.

206. The English sound of [th] is common in the Oriental languages, and so is *h* following *t*, as in *foothold*.

207. The Sanscrit *t* remains *t* in Greek and Latin, and *d* and *t* followed by *h* become *th*, and also *t* in Greek; which is in favor of the post-aspirate theory that theta represented the *t* and *h* in *pothook*. But

208. The Sanscrit *d* followed by *h* becomes the Greek delta [Δ, δ] to which the modern Greeks give the power of *dh* in *this*. Moreover, the Sanscrit pure *t* also becomes the Greek theta, which is against the post-aspirate theory.

209. The post-aspirate theory would remove an anomaly from the Latin alphabet, namely, the representation of a single sound by two characters, but language must not be sacrificed to writing.

210. By taking [th] as the representative of two sounds, as in *penthouse*, *Beethoven*; or of *t* alone, as in *isthmus*, *Thomas*, *Anthony*, *Luther*, *Rothschild*, *Othello*, we establish a rule which must be followed with [ph] and [ch].

\*211. *h* occurs after *t* in *ISTHUC*, *ISTHIC*, *ANTHAC* (when *ANTEHAC* is condensed), *PŌSTHAC*, *POSTHŪMUS* *posthumous*, and

probably in PENTHEMĪMERIS (from the Greek ΠΕΝΤΗ ΜΕΡΙΣ).

(*ʃ*)

212. The modern corruption of reading the English *sh* instead of *t* in words like LECTĪO a *reading*, RATIO *reason* [and of *Cay* in ὨΚΕΑΝΟΣ *ocean*) is improper; and a rejection of *sh* implies that of the Italian corruption *tsh*.

\*213. Saint Hjerom (who died A. D. 420), after stating that the Hebrew Samech is *S*, finds himself unable to give his Latin readers an idea of the Hebrew *ʃ* (or *ʃ*) *shin* (or *SIN* as he was compelled to write it), because the sound does not occur in Latin.

214. According to the same authority the Hebrew *ʃadde* (usually but improperly read as *ts*) is disagreeable to Roman ears. It is a peculiar aspirate consonant of a quality between English *sh* and *ch* (*ʃ*), and equivalent to the Arabic *sad*, and Greek *σάμμι* or *γαν*, whose place in the Greek alphabet is next after *π*.

## 7. PALATAL CONSONANTS.

### R

215. *R*, the liquid of the palatal contact, must be trilled or vibrated to make it agree with the descriptions of the ancients. It cannot therefore be replaced with the English smooth *r*. It sometimes interchanged with *L*, as in PATERA and PATELLA.

### Rh

216. *Rh*, the aspirate of *R*, is surd or whispered. It is used almost exclusively in words taken from the Greek, which gets the sound from the Oriental languages. In the Romic languages it is preserved in the French terminations *pre tre cre*.

217. The Greek aspirate *R* (*ρ'*) was not always preserved in Latin derivatives, as in RŌSA a *rose*, RESĪNA *resin*; being, like other foreign sounds, rejected from properly naturalized words. The old Latin word BURRUS, which was legitimately developed

from the Greek, was afterwards considered a Greek name and replaced with PYRRHUS.

## S

218. *s*, in French and English, when it occurs between two vowels, is apt to be affected by their vocality, and to become sonant, as in *miserable*; and we might hence incorrectly conclude that the rule is universal.

219. In Spanish, *s* preserves its pure hissing power, and as the ancient grammarians do not mention a sonant power, the same sound must be preserved, as in the English syllables *say* (*SE himself*) *ace* (*ES thou art*). The Latin word *TRES* *three*, is preserved in Spanish, and pronounced like the English word *trace*, which is a little shorter than the Latin word.

220. *s* was interchangeable with its liquid, as in the old forms *PLISIMA* for *PLURIMA*; *QVAESUMUS* for *QVAERIMUS*, § 76; *PAPISIUS* for *PAPIRIUS*; *LASES* for *LARES*; *ASAS* for *ARAS*; *MELIOS* for *MELIOR*; *FUSIUS* for *FURIUS*; and *FASENA* by the Sabines, for *ARENA*.

## Z

221. *z*, which (like *y*) was not used in old Latin, is a double letter according to the ancient grammarians, and it accordingly lengthens a syllable by "position."

222. *z* is composed of *s* and *d*, but we are not informed whether the hissing (surd) or buzzing (sonant) sound was used. In the vocal scheme (§ 35) the latter is assumed.

\*223. According to Dionysius, *z* is composed of *s* followed by *d*, "and that this is done advisedly appears from a passage in Herodian." (See the note.)—*Pennington*, p. 70. According to Maximus Victorinus *z* is *sd*, the proper name *MEZENTĪUS* being *MESDENTIUS*; and in consonance with this view, the proper name *EZRA* or *EZRAS* is given as *εσδρας* (*ESDRAS*) by Origen. The ancients named *d* a *mute* and *s* a *semi-vowel*, and Verius Flaccus (if the text is pure) says that without doubt *z* ends with a mute. The Dorians wrote [*sd*] at length, instead of [*z*], as in [*M<sub>s</sub>LISD<sub>o</sub>*]

for [M<sub>5</sub>LIZO], so that SD is correct, at least as far as the Doric dialect is concerned.

\*224. Surd consonants being less difficult to form than sonant ones, they may be expected where the latter occur. The Italian *dz* and *ts* are *not Greek combinations*, and were the former included in *z*, we would still want *ts*, which should be at least as common as *ds*. But compound forms like ΕΣΔΕΧΘΑΙ show that SD is a Greek combination, although usually represented by [z]; we may therefore *naturally expect its corresponding surd st*, which we find so common that it has been provided with a character [s], as in αστρον (ASTRŌN) a *star*; and words like σφαιριστηριον from σφαιριζω, σαπιστης from σαπιζω, κλυση from κλυζω (κλυδω), and the double form MASTŌS and MAZŌS (*masdos*) are conclusive. *Characteristics* of a language should be faithfully recorded, and none should be relinquished because the development of certain modern languages has taken a different direction.

\*225. *z*, in naturalized Latin words, took one or the other of its constituents, as in MEDENTIUS and MESSENTIUS, instead of MĒZĒNTĪŪS; MUSSO, SPISSO; and in old Latin we find the Latinized forms SONA, SEVXIS; of ZŌNX, ZEŪXIS. Replacements like these are also found in Greek, as δδ (lisped?) for *z* in Doric; and KYPRISMŌS from KYPRIZO. Compare φεαζω, φεασω, φεαδον.

226. In modern Greek [z] is a vocal s, as in *rose*; and this seems to have been its ancient power (or a dialectic variation) in a few words, as in ZMĪRNX *Smyrna*.—(*Pennington*, p. 69.) This view is confirmed by the variations in inscriptions, as LEZBIA for LĒSBĪX; PHILOGENEZ for PHILOGENES; Φιλοκλῆς for Φιλοκλής.—(*Schneider*, p. 382), although, according to Priscian, no true Greek word ends with *z*, and Σεῦς for Zeús, and BYΣANTION as well as BYZANTION upon ancient coins. So the name of the Spanish town SAXŪNTUS was written with an initial [z] by the Greeks. The English *z* was probably found in the Eolian ZA for DIA, *z* and *d* being allied sounds.

227. In Italian, *z* has become both *dz*, as in LAZARO; and *ts*, as in CALZA; and in this language (and in German) *s* has crept in between *t* and *io*, as in *nazione*, from NATĪO a *people*.

228. The corrupt mode of reading Latin by inserting *s* after *t*

in words like *NATIO* and *GRATIA*, is supposed to date as far back as the beginning of the seventh century; as we learn from Saint Isidor,\* of Spain, that *JUSTITIA* was at that time pronounced *JUSTIZIA*, but we are still in doubt whether his *z* had its ancient power, its English one, or the Spanish lisp. Lipsius quotes a passage (p. 74, which Schneider does not consider ancient) in which *TZ* is assigned as the power of this *T*.

229. Latin ceased to be the vernacular language of Italy towards the end of the sixth century.

(*dzh, zh*)

\*230. A few English authors have endeavored to justify the English *dzh* in Latin from the word *JUPITER*, which they think may have had an initial *D*, being, as they say, derived from *DIUPITER*; although others derive it from *JOVIPATER*, and *DIESPITER*. But *DIUPITER* would merely have produced the first syllable of the English word *due* (not *jew*), as in *ADJUNCTUS*, *ADJUTORIUM*, which have become *adyuntivo*, *adyutorio*, in Spanish. In a similar manner, the *gay* of the Irish word *cuig seven* (the first syllable like *coo*, the second as in *ignite*) changes dialectically to the Latin *DJ*, forming *cūidj*, not *coo-idzh*, which would be an *English* development.

231. Moreover, a consonant preceding another was frequently dropped, as in the proper name *BELLIUS* from *DVELLIUS*; in *BIS* from *DUIS*; the English *when* from the Latin *QUANDO*; the Dacro-romanian *ava* for *AQVA*; and the Oscan *pettora* when compared with *QVATUOR*.

232. As the sonant phase of a consonant is more difficult to form than its surd equivalent, it cannot be expected that the Romans, who could not pronounce *shin* (§ 213), would be able to form its sonant, the French *j* as in *azure*, which is included in *dzh*.

233. If [T] is another form of [s, sh, or ts] in *ōtīōsūs at ease*; [D] must be read as English *z* or *zh*, or be followed by *z*, in *ōdīōsūs hateful*.

\* Schneider, p. 356. Grotefend, 2, 272.

## 8. GUTTURAL CONSONANTS.

234. The guttural contact is formed with the base of the tongue and palate.

## J

\*235. J (yota) is the liquid, or half interruption of this contact. It is heard as the initial of the English words *you*, *yoke*, and in the last syllable of *hallelujah*, which is spelt in English with the proper character, as recognized in Italian, German, Polish, and most of the languages of northern Europe.

236. The natives of JĀFA (written [Yāfa] by a recent English traveler), and "Yebna," the ancient JOPPA, and JAMNIA, preserve the initial of these names pure; and in the Levant the initial of the names *John*, *Jacob*, and *Joseph*, corresponds with the German sound, and no one pretends that the Hebrew originals should be pronounced differently. The river of India named JOMANES by the Romans, is now called JAMUNA (Yamooṇa) by the natives, and corrupted into *Jumna* by the English.

237. The English pronoun *you* occurs in Swedish, where it is spelt [JU] as *yule* is spelt [JUL], with the proper characters. The English word *young* differs only in the vowel from the German *jung*, which is the Gothic *jungs*, the Latin JUVENIS and the Sanscrit JUVAN, giving the last in Roman characters, the first and third letters being the English [y] and [w]. From the Sanscrit JUGA resulted the Latin JUGU, the Gothic and Dutch JUK, the German Joch, the Spanish *yugo* and the English *yoke*.

238. The consonant J has been retained in many Spanish words of Latin origin, as in *ayunar*, JEJŪNAR; *yacer*, JACER; *yactura*, JACTŪRA; *yambigo* (Ital. *jambico*) ĪAMBĪCUS; *yugular* (Italian *jugulare*) JŪGŪLARIS; *yuxtaposición*, JUXTAPŌSĪTIO; *conyugal* (Italian *conjugale*) CONJŪGĪALIS.

239. J has to some extent become *dz*h in Italian, as in *giacere* from JACERE; and also G (in the same contact), as in *conghiettura* (Spanish *conyettura*), although *conjettura* is also used. A somewhat similar change has taken place where J has become *ch* in

Spanish, *j*, *g*, and *ch* being members of the same contact, and therefore interchangeable.

240. The Spanish use of the character *j* to represent *ch*, is therefore less of an error than to make it the representative of *zh* or *dzh*; just as the character *g* is less perverted when read *j* (as in Bohemian and Gothic), than when it is read *zh* as in French, or *dzh* as in English. When [*g*] represents the Roman [*j*] it is surmounted by a dot in Irish, as in writing *saigittéoir*, Latin *SAGITTARIŪS* an *archer*.

241. Double forms like *iōsēph* and *jōsēph*; *xbīēgnūs* and *abjēgnus* *made of fir*; and the use by Plautus in the dative case singular of *EJ* for *EI* show the close relation of *j* and *i*.

## NG

\*242. The guttural nasal is heard as a final in the English and German word *sing*. It is represented by [*N ADULTERINUM*] in Latin, where it occurs before the gutturals *c* (*q*, *x*) *g*, and *ch*, as in *ANCŌRA* an *anchor*, *ANCILLA* a *maid servant*, *INQVĪRO* to *inquire*, *LŌNGŪS* *long*, *ANGVĪLLA* an *eel*, *ANXIŪS* *troubled*, *ANCHĪSĒS* *Anchises*, *ANGĒLŪS* an *angel*, *INGĒNŪS* *ingenuous*, *LONGINUS* *Longinus*.

243. The Greeks and Romans neglected to provide this element with a peculiar character. In old Latin it was more correctly represented by [*g*] in the Greek manner, as in *AGGŪLŪS* an *angle*, *AGGVILLA* (*AGGULUS*, *AGGVILLA*), the sound having a nearer relation to *g* than to *n*, and to represent it by the character of the latter, conveys a false idea of its affinities, as if the character for *m* were allowed to represent *n*, this being a parallel case. The change was probably made to prevent words like *AGGER* a *mound* from being pronounced like *anger*.

244. *g* has a proper character in Sanscrit, as in the original of the Latin word *cōnchā* a *conk shell*, and its Greek form, in which it is represented by the gamma. It is also found in the original of *ANGUSTUS* *narrow*, from the Sanscrit verb *agg* to *contract*.

245. *g* was in some cases derived from *m* by assimilation, as in *PRINCEPS* (*PRIMICEPS*), *SĪNCĪPŪT* (*SEMICAPUT*), *HORUNCE* (*HORUMCE*) *ūnqvām* (*umqvām*).

246. In transcribing Roman words, the Greeks used their gamma instead of [N] when this character represented *ng*, as in the name of the British tribe CANGĪANI, which became KAFKANŌI in Greek, as Plutarch uses ΠΡΙΓΚΙΝΙΑ for PRĪNCĪPIA; affording additional proof of the guttural nature of the Latin sound.

## G

247. G (*gay*) is heard in the English words *gear, give, gay, get, go*. It is the sonant of *Cay*, and was represented by the same character until the little mark was added which distinguishes [G] from [C]. This mark was introduced by Carvilius, after whom it may be named a *carvĭlium*.

248. At a remote period, the CELTÆ or Kelts entered Spain from France by crossing the Pyrenees, and having become permanently established, they formed with the Iberians the CELTIBERI.

249. This accounts for the Keltic names in Spain which the Romans adopted; and for the occurrence of the same names in Spain and England, as *Abono* in the former and *Avon* in the latter; or that of *Jura* in the Hebrides, and in Switzerland. *Asturias* is derived from AS a *torrent* and TIR *land*, meaning *the land of torrents*; *Sardinia* from SARD *the larger*, and INIS *island*; and *Lusitania* from TANA *the country*, O of, LUIS *flowers*.\*

250. The languages of the Keltic stock, having preserved the Roman *gay* and *cay* pure to the present day, supply us with the pronunciation of ancient Latinized names, as TULINGI from TUL a *flood*; UNGEAD, *leaping*; CINGETORIX from CINGEAD *valiant*, and RIG (Latin REGS) a *king*; COGIDUNUS from COGAC *war*, and DUN a *hill*; VERGESILAŮNUS from FEAR (Latin VIR) a *man*; GALS *expert*, SAELAN (with a) *spear*. The name of a British king, VORTIGERN, is from FOR, *chief*, and TIGERNA, *lord*; and that of the British tribe DUROTRIGES is from DUB, *water*, and TRIG, an *inhabitant*.

251. In French, *Guines* is derived from GISNA; and *Bigorre*

\* The Gael and Cymbri, by Sir W. Betham, Dublin, 1834. The works of Johnes and of Prichard may be consulted on the same subject.



from BIGERRENSIS AGER; whilst the German name *Bregentz* is from BREGENTIUM. In German, Spanish, and some other languages, the character [g] never becomes the representative of a palatal articulation.

## C

252. The Latin [c] cay has the power of [k], and no other; as in CALCO to *tread*, CALCITRO to *kick*, CALCEŪS a *sandal*. The character [c] was used at an early period as the representative both of g and c, whilst [c] has the third place in the Roman alphabet, which is occupied by [r] gamma in Greek.

253. In the name GAJUS or CAJUS the sonant or surd form is used indifferently, and the Sanscrit JUG (*yoog*) to *throw*, produced the Latin JĀCĪO. In the double form TRICESĪMŪS *thirtieth* and TRIGESIMUS, if [c] represents s, [g] represents English z; or if the latter represents *dzhi*, the former represents *tshi*, as in Italian.

254. "The uniformity of pronunciation in c, g, &c., when followed by a vowel, is strikingly confirmed by the silence of all the ancient critics and grammarians, who, though treating expressly of pronunciation, never indicate any variety."—*G. Walker* in *Scheller*. This argument is strengthened by the fact that the ancients are sufficiently explicit upon the varying power of [N] and [M].

255. In the following lists the words written in the first column are derived from those of the second, and it will be remembered (§ 17) that palatals do not change to gutturals.

SANCTUM	SANCITUM
DOCTUM	DOCITUM
LECTUM	LECITUM
VINCTUM	VINCITUM
DECURIA	DECUM
CEPI	CĀPIŌ
PARCI	PARCUS
SECIUS	SĒCUS
AUDACTER	AUDACĪTER
ALLECTO	ALLICIO
ŌCELLŪS	ŌCŪLŪS

256. The organic change from *c* to *s* was indicated in Latin orthography, as in *CĒNSEO* and *SĒNTĪO* *to be of opinion*; *CĒNSŪS* *the censor's valuation*, *SĒNSŪS* *sense* (from the same root); *FULCRUM* *a prop*, *FULCIO* *I prop*, *FULSI* *I have propped*. We find also *RAVCIO*, *RAVSI*; and *SARCIO*, *SARSI*; which, as variations respectively of the same word, would have been written similarly if so pronounced.

257. [K] is used in writing the Greek form of *CAĒDO* *to strike or kill*, which is the Gothic *scathia* and English *scath*. Yet *CAĒDO* is frequently read as if it were *SĪDO* *to perch*, or *CĒDO* *to grant*. Moreover, the same root gives rise to *CEDO* and *CADO* *to fall* (§ 55), whence *OCCASUS* *a fall, death*, and *ÖCČIDO* *to perish*. *LŪCĒRNA* *a lantern* became *LUKARN* in Gothic, and *leuchte* in German; and the Gothic *FASKJA* is from the Latin *FASCĪA* *a band*.

258. The guttural contact in *ACĒR* or *ACRIS* *sharp, bold*, is preserved in *acrid* and *eager*; and in *MĀCĒR* and the English *meagre*, the French *maigre*, and the German *mager*. It is also preserved in the Irish *CĒR*, in Latin *CERA*, *wax*; *airgiott*, Latin *ARGĒNTŪM*, *silver*; *ČĒL*, Latin *CĒLO*, *to conceal*.

259. The Greek *KYKNŌS* *a swan*, is the Latin *CŶCNŪS* or *cŷgnŭs*, and the modern Persian *QUQNUS*; *a cherry* is *KIRAS* in Arabic, *CĒRĀSŪS* in Latin, and *kirsche* in German; and the Greek *MĒKAŲ* *to bleat*, became the Latin *MICEO*, the German *meckeren*, and the Lithuanian *mikenu*.

260. If the initial of the Latin word *ŏITHĀRĀ* (spelt with *k* in Greek) was a palatal, the Italian *chitarra* (*ch* as *k*), French *guitare*, and English *guitar* would have a doubtful etymology, and the same doubt would exist in the case of the German words *keller* *a cellar*, *kerker* *a prison*, *kicher* *a chickpea*, which are from the Latin *CELLĀRIUM*, *CARCĒR*, *CĪCĒR*; or with the English words *elk* from *ALCES*, and *skink* from *SCINCUS*, *a kind of lizard*.

261. The Sanscrit *SCHAL* (*h* pure after *k*) *to swerve*, gave rise to the Greek *SKŲLŌS*, whence the Latin *SCĒLŪS* *guilt*, and subsequently the Gothic *SKULA*, and modern Westphalian *s'chuld*; so that [sc] in Latin is not a double character for *s*, any more

than *septic*, *sin* are identical in English with *sceptic* and *skin* (properly *scin*, from the Anglo-saxon).

262. The following Keltic etymologies of Latin names from Betham (§ 249), show the guttural nature of Latin Cay (§ 15). CALLAICI, from CAOILEACH, *narrow* (the narrow slip); AVLERCI, from ALL *great*, and LEARG *plain*; CERONES, from CAOR *sheep*; ICENI, from GAN *bounds*, and OICE the *sea*.

263. The consonant cay has been preserved in the modern names following:—

<i>Kaiserlautern</i>	from	CAESAREA AD LUTRAM.
<i>Kaiserswerd</i>	"	CAESARIS VERDA.
<i>Kylbourg</i>	"	CELBIS BURGUS.
<i>Querquinez</i> (qu=k)	"	CERCINA.
<i>Draguinan</i>	"	DRACENUM.
<i>Exilles</i>	"	OCELUM.
<i>Selefkch</i>	"	SELEUCIA.

The following Syrian names are from the maps of the Society for the Diffusion of Useful Knowledge:—

<i>Ladiktyeh</i>	from	LAODICEA.
<i>Kaisártyeh</i>	"	CAESAREA.
<i>Killis</i>	"	CILIZA.
<i>Antakia</i>	"	ANTIOCHIA.
<i>Kerak</i>	"	CHARAX.

The following words are from a vocabulary of *Albanian* given in Diefenbach's work.\* *Ch* has the power of *k*.

<i>Fachie</i>	from	FACIES.
<i>Pache</i>	"	PACE.
<i>Pische</i>	"	PISCIS
<i>Kepü</i>	"	CEPAE.
<i>Skanduem</i>	"	SCINTILLA.

264. When a prefix is added to a Latin word whose initial consonant is different from the final of the prefix, an adapting change called *assimilation* usually takes place in the prefix.

265. Thus AD to becomes AN when a prefix to NECTO to *bind*,

\* Ueber die jetzigen romanischen Schriftsprachen, u. s. w. Leipzig, 1831.

forming *ANNECTO* to *connect*. The same prefix is modified in the first syllable of the compounds *ALLATRO* to *bark at*, *ATTRIBŪO* to *attribute*, *APPELLO* to *drive towards*, *AFFLŪO* to *flow towards*, *ARRŌGO* to *claim*, *ASSIDEO* to *sit at*; whilst in *ADDUCO* it remains pure. In *PŌMŌERĪŪM* a *limit*, *POST* is reduced to *PO*.

266. *AD* becomes *AC* by assimilation before *cay*, as in *ACCŌLO* to  *dwell near*, *ACCEPTŪS* *accepted*, *ACCĪNGO* to *gird*; and *AG* before *gay*, as in *AGGRĀVO* to *aggravate*; *AGGERO* to *heap together*. Priscian cites *QVICQVAM* (from *QVIDQVAM*) and *ACCIDIT*, as instances of this change from *day* to *cay*. All these examples prove that the conjoined letters had the same sound, and to pronounce them differently reverses the Latin practice.

267. When a consonant character is doubled to represent assimilations, both should be pronounced.

268. The operation of assimilation is seen in the change of *N* to *ng* (§§ 242, 246) in words used as examples of the change *by the ancients themselves*, as *ANGELŪS*, *INGĒŪS*, *LŌNGĪNŪS*; and no exceptions are adduced to this change before *cay* and *gay* preceding *I* and *E*, so that they must each have been uniform in all cases; for had they been palatalized in *ANCĪLLA* and *LŌNGĪNŪS*, the *N* preceding them would necessarily have remained pure.

269. Every one pronounces the second *C* in *ECCE*<sup>m</sup> *behold him* like the first, yet this word being a contraction of *ECCE ILLŪM*, if a sibilant is placed in *ECCE*, it should have a place in the derivative. So from *HĪC* *here* are formed *HICCE* *this*, and *HĪCCĪNE* *he*.

\*270. The Greek character [K] was never properly naturalized in Latin, nor was it used as in the modern Teutonic languages, where *cay* would be likely to become *s*; but (according to the author of "Living Latin") to prevent *cay* from becoming *gay*; and as this distinction took place only before the single vowel *A*, and was obviated by a difference of character, the [K] became useless, and was so considered by Priscian, who says it has no other value than [C]. Varro and Nigidius Figulus (§ 292) rejected the character K, whilst Quintilian, Terentian and others considered it useless.

271. According to Gregorius Placentinus [K] at one time had

a syllabic power equivalent to CA, when CARŪS was written [KRUS] but read CARUS.

272. For the sake of brevity, the Romans introduced into their numerous inscriptions a multitude of abbreviations, in which a few initial characters, or a single one, represent an entire word; as [C. CL. R.] for CAVSA CLARI REGI.

273. Manutius gives a list of fifty words for which the character [c] stands; thirty for [q], and twelve for [k]. Among the last are CXLENDÆ, CARŪS, CAPŪT, CXLŪMNĪA, words sometimes spelt with [k], a practice which the inscriptions fostered, although they were intended merely to prevent confusion by assisting the memory in reading them.

274. In reading Latin words as if they were represented by English characters, there is a singular discrepancy in the case of [c, g], which have preserved their pure power before A when the character is insulated, but not before [i] when incorrectly read AJ, nor before AE, as in CAENEPOLIS (the modern Qené or Kené) although in ancient inscriptions [k] is sometimes found in the latter case, as in KAESONIA, KAESIŪS.

275. If c and g had not their pure power before I E, as in *gear, gay, key, cane*, the alphabet could not represent these syllables, and Latin would be a more corrupt language than any of those derived from it, and, in fact, the most anomalous known.

\*276. The ready interchange of c and g, &c., seems to prove that the surds P, T, C, were what Rapp terms "indifferent," or pronounced with a greater surface of the organs in contact, as in some modern languages; a phenomenon which causes surd and sonant to be confounded, as in German, where *dinte* or *tinte* (ink), *brod* or *brot* (bread), are used according to the inclination of the speaker.

277. c and g must be fully pronounced before N (§ 19), as in the German word *gneiss* (GNAJS) a kind of rock; *knie* (the old English *knee*); and in the Irish *cnáib*, Latin CANNABIS *hemp*; *gne*, Latin GENŪS KĪND. The same remark applies to T in TMŌLŪS, the name of a mountain; and to P in the proper name PTŌLEMAEŪS, and in PSALMUS (PSALM in German and Flemish, and SALM in Danish). The Greek combination KT is found in

Latin in borrowed proper names like CTESIAs, and although it is somewhat difficult, it must be pronounced if accuracy is desired, as in some of the aboriginal languages of America.

## X

278. According to Maximus Victorinus and Diomedes, "the ancients," before the invention of [x], wrote GS and CS, the former in words inflected with G, like REX, REXI, MAXIMUS, ANXIŪS, and the latter in such as are inflected with C, as PIX, LUX, FELIX, DIXI. In cases of doubt, as in NIX (compare NINGO), CONNIXI, ALEXANDER, [x] may be read CS, especially as Varro (a contemporary of Cicero) asserts that no one can distinguish any difference between its two powers.

## Ch

279. Chi is the aspirate of c, a sound which is retained in modern Greek, Scotch, German, Spanish, and many other European languages.

280. In Latin, chi occurs in words taken directly from the Greek, and when it cannot be pronounced, it may be replaced with c, as in the Latin double forms CHARITAS *charity*, COCHLEA a *snail*, and (more correctly) CARITAS, OCŒLEX. The pronunciation should, however, follow the orthography. § 19.

281. The Greek chi sometimes became G in Latin, as in GALBANUM, ANGO, LINGO, CULIGNA; and H, as in HUMOR, HERES, HIEMS, HIO, HIRUNDO; but more frequently C as in ORCA, LANCEA, SCINDO.

282. In old Latin the Greek chi was replaced by cay, as in the inscriptive forms BRACIO, BACAS (BACCHAS), BACANALIBUS, ANTIOCO (ANTIOCO), subsequently pronounced ANTIOCHŭ by the Greek scholars, who were numerous in Rome. So the proper names CHLOE and CHARMOSYNE were Latinized at an early period into CLOE and CARMOSNE.

## CH

\*283. c followed by H (§ 194) is found in the Latin words CHORS (from COHORS), PULCHER (also sculptured PULCER), AN-

CHORA (but Marius Victorinus considered *ANCORA* the more correct word) and *LACHRIMA*, which seems to be less proper than *LACRIMA*. The following forms are taken from three different inscriptions, a line from each:

MISER . QVID . GEMIS . ET . LACRIMAS

IGITVR . LE'CTOR . LACHRIMES

TRIB . LACRVMAS . POS

284. Plutarch introduces chi into the Greek form (Παλχις) of the name *PULCHER*, following a Greek rule (note 211), or mistaking every union of *c* and *h* for the Greek chi. The same thing occurs in the Greek form of *GRACCHUS* or *GRACCUS*, from which [H] is rejected by Varro and some inscriptions.

285. The power of *c* and *h* is doubtful in Punic proper names like *BARCHA*, *BOCCHUS*.

## 9. GLOTTAL CONSONANTS.

### Q

286. The Oriental *qof* and Greek *qoppa* (Ϟ) is a very ancient character; its form in Egyptian hieroglyphic writing is the figure of a man's head and neck, the latter being for some time represented by a vertical line (as in the Greek ϞΡΟΤΩΝ for *KRŌTON*; ϞΡΟΠΙΝΘΟΣ, &c., upon old coins), which degenerated into the ordinary appendage. In Hebrew and Samaritan, which are written from right to left, the tail is placed upon the left side.

287. The sound, a glottal *k*, was found in Hebrew, Phenician, and Zend; and exists in Hindoostani, Arabic, Persian, Coptic, Armenian, and Gurgistanic (Georgian). It was not a Latin sound, although it was probably found in Italy, judging from Etruscan monuments. Modern scholars use [q] to represent this sound.

288. If *qof* had been a Roman consonant, it would be represented in certain words of Eastern origin, as *cŌRNŭ* a *horn* (Hebrew and Arabic *QARN*); *QORBAN* a *gift*, a Hebrew word introduced by Saint Mark vii. 11; *QAMINŭs* a *furnace* (Arabic *QAMIN*, Per-

sian QUMIN a *chimney*); CXRXBUS a *crab*; (Arabic AQRAḤ a *scorpion*); CYMATIUM *wavy* carved work, from the Greek KYMA a *wave*, and Hebrew QUM to *rise*. To these probably belong OXTŪS, Arabic qitth a *cat*; and vīcīx a *vetch*; Greek BIKION, Arabic BAQL. §§ 168, 172, 175.

289. In the following proper names, qof and not cay occurs in the originals: DAMASQUS, ISAĀQ, JAQOB, QĀIN, QEMŪEL, XMAḤLÈQ (Ā as in *fall*), AQēLDĀMA, Acts i. 19.

\*290. The use of [q] in Latin was to indicate that the following [v] represented a consonant, but it became as useless as k when the two forms [v, u,] were introduced, so that its use should have been relinquished, as in the ancient examples ACVĀE for AQVĀE, CVO for QVO, and CVANDO for QVANDO. The last word is retained in the Spanish *cuando*.

291. The character COO was of little account in indicating the consonant v, because the difficulty was not obviated in cases like ŪNGVENTŪ<sup>m</sup> an *unguent*, SANGVĪS *blood*, SVADĒO to *persuade*, so that regularity in orthography as well as ancient authority would allow it to be rejected.

292. On account of its identity with c in Latin, some ancient authors did not consider coo a letter, and Vellius Longus states that QVIS might be written CVIS. The celebrated orator and friend of Cicero, Licinius Calvus, avoided this character, and Nigidius Figulus made no use of K, Q, nor X.

293. In a few ancient examples [u] followed [q] as the representative of a vowel, as in LAQUS, QURA, QURVUS, PEQUNIA; for LACUS, etc. It would have been etymological in ABXQŪS and SYQXAMŌRUS.

## H

294. H is the liquid of the glottal contact, in which the requisite amount of interruption is secured by emitting the unvoiced breath with a certain velocity, and not by reducing the vocal passage. It is heard in the English and German syllables *hut*, *hat*, *held*.

295. This sound has become almost entirely obsolete in the Romish languages, which might lead us to believe that it did not



exist in Latin. The ancient authors, however, speak of it as an aspiration, and no exception is made for words like HÖNÖR or HONOS *honor*, HÖRÄ an *hour*.

296. In XRIÖLATIO or HARIOLATIO, and some other words, H was indifferently used or rejected; whilst AVE *hail!* was esteemed more correct than HAVE.

297. The following are a few of those words likely to be confounded by the French and Italians, whose vernacular has lost the typical aspirate:

ABITŪS a *departure*.

AC *and*.

AMATOR a *lover*.

ARA an *altar*.

ELICES *gutters*.

EV! *well done*.

ÖSTĪX *doors*.

HABITŪS *condition*.

HAC *this way*.

HAMATOR a *deceiver*.

HARA a *hogsty*.

HĒLICES *spirals*.

HEV, HAV! *alas*.

HÖSTĪX a *victim*.

\*298. "There seems no good ground for supposing that the sound of H was ever suppressed by accurate speakers."—*G. Walker*. The rule (§ 19) would require H to be pronounced after a vowel in the interjections OH, PROH; as in the Bohemian word *lehky*; the Konza word for *nose*, which is the English syllable *paw* followed by H, as if *pa'h*; and in the Hebrew words GOMÖRRAH, MILCĀH, MACHPELĀH, REBEQĀH, LÖTH *Lot*, NĪNE-VEH, EPHAH.

299. H occurs rarely after N, as in ANHELO to *gasp*; and in the proper name PANORMUS, which stands PANHORMUS upon some coins, as SYNHODUS stands for SYNODUS in an inscription.

300. Catullus condemns the affectation of saying HINSIDIAS for INSIDIAS, and CHOMMODA, that is C'HO-MMO-DA, for COMMODA.

## NOTES.

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Page 5. As examples of the elision of syllables in poetry may be cited **MULTUM ILLE ET TERRIS**, which is read **MULT' ILL' ET TERRIS**; **ULTRO ASIAM**, read **ULTR' ASIAM**. So we find **SCJ'-ABSURDE** for **SCIO ABSURDE**; **TV'ARBITRATU** for **TUO ARBITRATU**; **M'EROLE** for **MEO HERCULE**; and **MJ'AJC** for **MEA HAEC**. So in Italian poetry we find *beve* for *bepette*; *capéi* for *capélli*; *cor* for *cógliere*; *dicestu* for *dicesti tu*, &c.

Page 17. According to Adam's so-called "Latin Grammar," Prosody "teaches the *proper* accent and *quantity* of syllables, the *right pronunciation* of words, and the measures of verse.... A long syllable in pronouncing requires double the time of a short one... In most Latin words of one or two syllables, according to *our* manner of pronouncing, we can hardly distinguish by the ear a long syllable from a short one." That is to say, if this author were to hear the word **AJAX** or **ĀJAX**, he could not tell whether the speaker used a long or a short initial. It is well that *Prosody* teaches the proper quantity of syllables, because the false grammars do not; the rules just quoted, and all others in the same book, being contradicted, superseded, and rendered worthless by the first paragraph, in which the learner is informed that "*Latin should be accented and pronounced by us according to the prevailing analogies of our own language, without regard to the prosodial accent and quantity of the ancients.*" Hence if "*our own language*" is Italian, **SINE DIE** contains four syllables and as many vowels; if German, three syllables and vowels; and if English, two syllables (like **IN FINE**) with a diphthong in each, such being the prevailing analogies; and as these do not exist

between Latin and Armenian writing, this rule will prevent Armenians from reading Latin at all, although they learn it.

English analogies will allow a pyrrhyc to be read as a tribrachys (as in *bat-tal-ion* or *bat-tal-i-on*, in the annexed foot note\*), and a fully pronounced dissyllable to be used as a monosyllable, as *flour*, *flower*, *bower*, *heav'n*, &c. The quotation will show whether it is correct to say that "In English heroic verse, every line consists of ten syllables, five short and five long."

Quantity being a matter of the voice, the varieties of Latin poetic feet must be judged by the ear (so at least thought Horatius and Cicero), *that* being a long syllable which is long in pronunciation. Hence in English reading, the feet in *HÖMĪNĪBŪS* and *FÖRTĪSSĪMŪS* are identical, because both are pronounced in the same time, instead of the two first syllables of the latter occupying the entire time of the former word. It is chiefly inattention to quantity which annoys the student when he is learning to distinguish a proceleusmaticus from a dispondens or a dijam-bus; or to determine whether the nature of *ARMAMENTARIŪM* is molossidactylic or dispondentipyrrhic, to be of no use to him when known, if he makes it antibacchiodactylic, by reading according to false quantity; especially if his Hudibrastic teacher is satisfied with tragododidascalicological names of the feet, rather than with the feet themselves.†

\* In the following example *to* is marked short, whilst *too* or *two* would be long; and *throng* is short when compared with *wrong*. The succession of short syllables in the first line, and of long ones in the second, conveys the idea of a rush followed by greater composure when the battle begins. The first is rapid, and the second deliberate, so that *and* and *men* might have been marked as long.

Sō		tō thē		fight thē		thick bāt-		tālions		throng,
Shields		urg'd ōn		shields ānd		mēn drōve		mēn ā-		lōng.

*Pope's Homer's Iliad, iv. 485.*

† H' had hārd words rēdy to show why  
 And tēll what rēles he did it bȳ;  
 For āll a rhētorician's rēles  
 Teach nōthing bŭt to nāme his tōols.

*Hudibras, i. 85—90.*

English poetry is written and read appreciatingly without a knowledge of the Latin feet, with which some have attempted to cripple it. As Latin feet depend upon *quantity*, and English feet upon *accent*, the two cannot have the same names. In English there is no difference in the use of what would be a molossus in Latin, as *lōathesōmenēss*; an antibacchius, as *flāmīnglŷ*; a dactyl, as *hārmōnŷ*; and a tribrachys, as *pītīfūl*; one being capable of replacing the other if the proper accent be preserved, as *pītīfūl ēnēmŷes* instead of the two first feet in the following approximation to an English scansional hexameter, compared with one of Virgil's: but although this may be done, the iambus *bīllōw* cannot replace the iambus *bēllōw*.\*

"ARMA VĪ-RŪM<sup>m</sup>QVE CŌ-NŌ TRŌJ-Æ QVĪPRĪMŪS XB-ŌRĪS."  
 ārms ānd thē|hērō ī sīng whō|first frōm|īlĭōn's |bōrdērs.

Literary people fancy that—

"Frōm thē lōw | plēasūres ōf | thīs fāllēn | nātūre..."

is an example of dactylic verse, although *low* is as long as the next syllable; *this* is shorter than *fall*; and the first syllable of *nature* is as short as the second, or equivalent to *fate*, which is as short as *fat*, and shorter than *fane*. This example, like my own, has the natural or prose accent at the beginning of each foot, which is not the case in Latin. The following line will therefore give the unclassical reader a better idea of Latin versification, in which it may happen that a foot (like the fourth) is without a natural accent. This accent is marked in the example, the long with a grave accentual, and the short with an acute one. *Bōrēās* is given as an English word.

Stōrms ānd bīllōws ānd hōr|rōrs thrēe|fōld thrō|Bōrēās'|wāilings.

This is prose, and if Latin verse was recited with the prose accent (and the Italians recite it in this manner), the listener could not distinguish it from prose, except by the quantity, and

\* Thē | bīllōws | flōat in | ōrdēr | tō thē | shōre,  
 Thē | wāve bē- | hīnd rōlls | ōn thē | wāve bē- | fōre.

*Pope's Homer's Iliad*, iv. 480.

for this accent Bentley contends; whilst Mekerchus was in favor of a mode like scanning. The author of "Living Latin" would have dactyls, anapests, trochees, and iambics accented on the long syllable; tribrachs, spondees, and pyrrhics to take the accent upon the first syllable among dactyls, &c., and upon the last in iambic or anapestic verse. The ancient grammarians leave this question in doubt, and amidst such conflicting opinions the least objectionable mode seems to be to pay strict attention to quantity, and to avoid the use of accent. § 25.

Dr. Gally, a literary person of the last century; who has many followers at the present day, asserts incorrectly that "No man can read prose or verse according to both accent and quantity. For every accent, if it is anything, must give some stress to the syllable upon which it is placed; and every stress that is laid upon a syllable must give some extent to it, for every elevation of the voice implieth time, and time is quantity." An unlettered person could not have fallen into such an error. In the Latin Grammar of the Rev. P. Bullion, D. D., N. York, 1843, it is stated that "In English every accented syllable is long." If these views were correct, there would be no difference in quantity between *tärry* to remain, and *tärry* from *tar*. See paragraph 47.

§ 5. The names at the end of this paragraph are given in the original character to enforce the views of the preceding ones. The first name is *St. Petersburg*, the second *el Medina*, and the third *Canton*.

17a. The tongue being in a manner wedged into the throat, its base has not so free a motion as its apex, so that palatal letters are more easily made than gutturals. I do not assert that exceptions to the rule of change from guttural to palatal do not occur, although I believe that some of the cases that may be cited are more apparent than real.

b. In accordance with a notion that English orthography must be etymological, I have avoided the use of words which seemed to indicate a change from palatal to guttural, as in "nuiSanCe" from NOCERE (§ 220.) I have consequently been compelled to use the original form of HÖRATĪŪS, and to avoid the English form of PRAEFATĪO, DEFENSĪO, &c. The corrupt use of [c] in English

has caused authors whose classical knowledge could not be doubted, to use this character in writing INSESSÖRES (perhaps as an English word) and *supercede*. Noah Webster says that to spell *sigâr* with [s] is a mistake of the grocers. It is evident that the mistake in writing "defence," &c., is grosser.

18a. The Sanscrit SAICAS *irrigation* (whence the Latin sūcūs *juice*) is said to be from the Sanscrit (in English letters) *seetsh*, but this is probably rather modern, and it is more probable that both are from a lost form with a final *cay*, because the English palatals *dzh* and *tsh* are so common in Sanscrit as to induce the belief that *cay* and *gay* must have disappeared from many words before they were written.

b. The Sanscrit SNU to *sprinkle* is supposed to have given rise to the Gothic *snaiws* and old English *snow*, &c., yet the Russian *snieg*, the Gaelic *sneachd*, and Irish SNÁOHTÓ, have a guttural which must be looked for in some ancient collateral dialect. The Sanscrit root of the Greek AGQ has the double form AG and (in English letters) *adzsh*, of which the former must be the older, and therefore the true root. The initial of the Sanscrit analogue of *cool*, GELO, GELIDUS is English *dzsh*, although it was probably GALITAS at an earlier period. The Latin MALIGNUS is evidently older than the Sanscrit MALINAS, which probably lost a *gay*. The arguments used in this note tend to disprove views like the following: "Perhaps ζ was retained because the original dialectic sound *dsi* passed over, among the Greeks, into *ksi*."—*Buttman's larger Greek Grammar*, by E. Robinson. Andover, 1839.

c. The English words *quack*, *cuckoo*; with the Latin COAXO, CUCULO, and their Greek forms, cannot be derived from the Sanscrit CATsh (to which they are referred), because this must be a later form of KAKH to *cry* and to *laugh*, which gave rise to *chuckle*, *giggle*, *gaggle*, *cackle*, *chicken* (Angl. CICEŃ), *cheek* (Dutch *kek*), *cough*, *hiccup*; and probably *cake*, *coke*, *cook*, *citchen*, if the original idea is connected with the noise of cooking.

d. Although the predominance of palatals in Sanscrit where the Greek preserves the gutturals, leads to the conclusion that in certain points the latter is the older form, this need not prevent us from considering AGQ as a derivative of AG, because the latter

probably occurred in languages which preceded the Greek. On the other hand, the absence of Sanscrit words like GALITA<sup>5</sup> is a strong argument against its great antiquity under its present form.

21. "AVLAS ANTIQVI DICEBANT, QVAS NOS DIC-IMUS ŌLLAS."  
—*Festus*.

26. The following extracts are given to show how imperfectly the rudiments of grammar are defined: "Sentences consist of words; words of one or more syllables; syllables of one or more letters. A *letter* is the *mark of a sound*. Letters [marks of sound] are divided into *vowels* and *consonants*. A vowel [mark of a sound] makes a full sound by itself. A consonant [mark of sound] cannot make a perfect sound without a vowel; as b. d."—*Adam's Latin Grammar, with Improvements*. It appears from this that vowels, consonants, and syllables, instead of being parts of human speech, whether written or unwritten, are merely marks, also called letters; and that the consonants b, d, l, m, &c., cannot make a perfect sound, probably because a mark can make no sound, although a human being can, particularly a Sclavonian, who uses entire words without a vowel, as *smrt*, *srp*, *krm*, *drbl*. His speech, however, does not contain "marks of a sound," but the sounds themselves. The next sentence to the last quoted informs us that "A vowel is properly *called a simple sound*; and the sounds formed by the concourse of vowels and consonants *articulate sounds*." Hence, a sound and the mark of a sound are identical. The sections in the same Grammar devoted to the diphthongs and consonants are equally confused and inaccurate, which is unfortunate in a work which defines Latin Grammar to be "the art of *speaking* and writing the Latin language *correctly*."

28a. For the forms of the Roman script letters, the *Foreign Quarterly Review* for October, 1841, may be consulted.

b. The first character in Roman inscriptions is not larger than the rest, although a large letter was occasionally used, as I for II in DIs. The use of characters of two sizes (unknown in most alphabets except modern Greek and Roman) is seen in the following copies of parts of ancient inscriptions from Manutius.

c. These examples show that the hyphen was not used, and that the only point was a dot separating the words, but which

was not used at the end of a line, or where the modern period point would be used.

d. In print, variations in the form of the characters cannot well be represented. The accentual is probably placed after the character to which it belongs, for the convenience of the printer. It was probably placed above in the original inscriptions.

1

MATV'RA . PER . S'TYGiA . MORTE . SEQVAR

2

CONIVGI . SVO

KARISSIMO . ET . SIBI

3

CONIVGI . CARISSI

MAE . B . M . FEC

4

FEC . F . CARISSIMO . PI'ISSI

MO . ET . SIBI . ET . SVIS

5

SIT . TIBI . TERRA . LEVIS . MVLIER . DIGNI

SSIMA . VITA . QVAEQVE . TVIS

O'LIM . PERFRVERE'RE . BONIS

6

D . M

D . IVNIO . PRIMIGENIO

QVI . VIX . ANN . XXXV

IVNIA . PALLAS . FECIT

CONIVGI . KARISSIMO

ET . PIENTISSIMO

DE . SE . BENEMERENTI

CVM . QVO . VIXIT . ANNIS

XV . MENSES . VI

DVLCITER . SINE . QVERELLA

32. In Bullion's Latin Grammar, it is stated that "The Latin alphabet consists of 25 letters, the same in name and form as the English, but without the *w*." The same author discusses the *letters* under one head and the *vowels* under another, and under



the latter we are told that "A vowel is a *letter*, which represents a simple sound."

36a. Being founded upon organic laws, this table may be made a useful element in the construction of Grammars; and it will be found a more important aid in etymology than any system of false orthography. This will appear in tracing the following words:—

Greek	D	A	K	R	Y	M	A	Latin	P	O	R	O	U	S
Latin	L	A	C	R	I	M	A	Germ.	F	E	R	K	E	L
Gothic	T	A	G	R				Welsh	P	Ʒ	R	Ch	i	lh
French	L	A		R		M	e	Dutch	B	i		G		
Anglosaxon	T	e	A		R			Eng.	P	i		G		
English	T		I		R			French	P	O	R	C		
Welsh	D	a	I		G	Y	R	Irish	M	ũ		C		
"	D		U		R,	water.		Gaelic	M	ũ		Ch		

The German *p i c h e n* to *tipple* (or *tope*), and

*p e g e ln* to *dip* into (*dive*), give

the English *p i c k e l* a *steeping* liquid,

the Scotch *p i g g i n* a *dipping* vessel,

the German *b e c k e n* whence *basin* (*pitcher?*), and

the English *m u g*.\* Compare *Margaret* and *Peggy*.

b. The Roman *v* (English *w*) is aspirated in the English word *when* (wh-w-e-n), *L* and *R* in Welsh, *J* (English *y*) in Cherokee, and in the English syllable *Hugh*, *hue* or *hew* (yh-y-u). The aspirate of *D* is heard in *this*, and of *G* in Dutch, and sometimes in German.

39. Prof. Anthon, in his edition of Zumpt's Latin Grammar, considers the short *e* in *mete* long, and a Professor of Latin and Greek has expressed to me his doubts as to whether the last syllable of *deceit* is any shorter than that of *marine*, *redeem*, &c. The former, as I pronounce it, is *one fourth of a second* long, and the latter is not less than *half a second*. Any musician who is an accurate timist may decide between us. This view of a short vowel was published by me in a review in 1846.

45. The Italians, whilst they give the same quantity to *vĭtta* and *vĭta*, give a distinct pronunciation to each consonant indi-

\* *Mug*—"I know not whence derived."—*Webster*.

cated in the former, so that the two are perfectly distinguishable in pronunciation.

47. The French (and some other nations) have introduced a corruption in using the accent marks to indicate distinction in sounds, as between *de* and *dé*.

48. These rules for the accent of prose are those of Quintilian, who says besides that a final syllable is not accented. Subsequent grammarians, however, cite exceptions, which Scaliger thought unworthy of attention. Nevertheless, when an author or editor places an accentual in writing RECTÈ, MALÈ, PENNÂ, it is to be understood that he wishes these words to be accented accordingly. In my work on the *Freshwater univalve mollusca* of the United States, Philad., 1842, and Monograph of the genus *Leptoxis* (in Chenu's *Illustrations Conchyologiques*), Paris, 1847, I have used accentuals in the Latin descriptions; but in the later CRYPTOCEPHALINARUM BOREALI-AMERICAE DIAGNOSES CUM SPECIEBUS NOVIS, etc., I have made no use of them, nor of the combined [Æ, œ], and I have conformed to the European practice of writing adjectives like PENSILVANICUS with a small initial. In deference to the journal in which the latter was published, it is printed in the European character, a Latin character being used at the beginning of a sentence, although in Latin typography in the European character, a small initial may be used after a full point, as practiced by Lipsius, and to some extent in German.

58a. Although this is not the place to treat of Greek pronunciation, I may be allowed to give a few words upon the *eta* (Η), which I believe to have been the pure Roman E in *vein*. From the formation of this vowel it is more closely allied to A than I is (the latter of which the modern Greeks consider *eta* to have been), and in allied dialects it would be more likely to change with A than if it were identical with I. We accordingly find *eta* in the Ionic words HĒLIOS, ATHĒNAI, THĒSEUS, SOPHĒ, THORĒCS, &c., and A in HALIOS, ATHANAI, THASEUS, SOPHIA, THORACS, in Doric. The Attic in the three first agrees with the Ionic, and in the two remaining ones with the Doric. So we find λαξεσθαι and ληξεσθαι, from λαχχανω. Compare αρα, αρη; αις, ης; λιμην, λιμενος; ποιω, ποιησω; πῆς for πεα, απηδης or απεδης, to show

that  $\eta$  had a strong relation to  $\epsilon$  and  $\alpha$ , so that it could not be identical with  $\epsilon$ . Cratinus says the cry of the sheep is  $B\eta$ .

b. The old Doric form GA (the earth) became GE in normal Greek, and this has become GI (or JI) in the modern pronunciation, by the closing of the organs, just as the Latin CLARUS (German *klar*) became *claire* in French and *clear* in English.

69. O LONGUM AVTEM PRODUCTIS LABIIS, RICTU TERETI, etc.  
— *Victorinus*.

73. U . . . . . ORE CONSTRICTO LABRISQVE PROMINULIS  
EXHIBETER.— *Capella*.

80. Y . . . . . APPRESSIS LABRIS SPIRITUQVE PROCEDIT.—  
*Capella*.

83. That the Greeks represented U by  $\alpha\upsilon$  or  $\epsilon$  is proved by their orthography of Roman names, as TIBUR  $T\iota\beta\upsilon\rho\alpha$ , REGULUS,  $P\eta\rho\upsilon\lambda\omicron\varsigma$ ; ALBULA,  $A\lambda\beta\upsilon\lambda\alpha$ ; NOVUMCOMUM,  $N\omicron\beta\epsilon\mu\kappa\omicron\mu\upsilon$ ; VALERIA,  $\delta\alpha\lambda\epsilon\gamma\iota\alpha\varsigma$ . The following are Greek versions of Latin names in Britain:  $\Sigma\epsilon\lambda\gamma\omicron\nu\alpha\iota$  SELGOVAE;  $N\omicron\nu\alpha\nu\tau\alpha\iota$  NOVANTAE;  $\Delta\eta\upsilon\alpha\nu\alpha$  DEVANA;  $\delta\iota\kappa\tau\omicron\rho\iota\alpha$  VICTORIA;  $\delta\alpha\kappa\omicron\mu\alpha\gamma\omicron\iota$  VACOMAGI;  $K\alpha\rho\nu\alpha\nu\iota\omicron\iota$  CARNABII;  $\delta\iota\nu\tau\alpha$  VENTA;  $\rho\epsilon\tau\epsilon\pi\iota\alpha\iota$  RHUTUPIS;  $\Delta\epsilon\upsilon\omicron\tau\epsilon\gamma\upsilon\epsilon\varsigma$  DUBOTRIGES. The English often pronounce U as *you* and  $\epsilon$  as in *round*! whilst an English scholar, as if to impress this barbarism permanently upon the Greek, uses  $\epsilon$  for the diphthong in *round*, in his phonetic English alphabet.

96. HEJO occurs in the following vertical inscription (*Manutius*, p. 113. *Aldus*, Venetiis, 1566):—

O	S
S	I
S	T
A	A
H	S
E	U
I	N
O	T

101. "M OBSCURUM IN EXTREMITATE DICTIONUM SONAT, UT  
TEMPLUM; APERTUM IN PRINCIPIO, UT MAGNUS; MEDIOCRE  
IN MEDIIS, UT UMBRA."—*Priscian*.

110a. "DIPHTHONGI AVTEM DICUNTUR, QVOD BINOS PHTHON-

GOS, HOC EST, VOCES COMPREHENDUNT. NAM SINGULAE VOCALES SUAS VOCES HABENT."—*Priscianus*, lib. i.

b. An *inverse* diphthong is where the coalescent precedes the vowel, as in the French words *oie*, *trois*. This peculiarity is confined almost entirely to the French language, which wants the ordinary or *direct* diphthongs.

111. A diphthong is etymologically and practically a double *sound*, and has nothing to do with the number of characters used in representing it. Yet the French continually speak of words like their *au*, *eu*, being diphthongs. The English word *aisle* is composed of one diphthong and one consonant, and *ail* of a vowel and a consonant. The Abbé Sicard is in error in saying that *eau* is a word composed of vowels, because *eau* (*au* or *ø*) comprehends but a single vowel or continuous voice. In the Spelling-book of Wm. D. Swan, the word *beat* is said to contain a diphthong.

117a. I have noticed the peculiarity in the NĀDĀCĪ language of Texas, of the Latin diphthong AV being co-existent with the dissyllabic AU.

b. This distinction is rarely recognized by grammarians. Since the text was printed, I have heard the diphthong OJ in Portuguese, as in ōJTŌ (in Latin characters) *eight*.

130. "ALPHA SEMPER ATQVE IOTA QVEM PARANT GRAECIS SONI, A ET E NOBIS MINISTRANT."—*Terentianus Maurus*. "IN LATINO RURE HEDUS, QVOD IN URBE, UT IN MULTIS, A ADDITO HAEDUS."—*Varro*.

148a. V, LITTERAM QVOTIES ENUNCIAMUS, PRODUCTIS ET COEUNTIBUS LABRIS EFFERIMUS.—*Victorinus Afer*.

b. "The Umbrians and Oscans distinguished between u and v. The latter was a consonant, and was pronounced like our *w*." "v must have corresponded to our English *w*."—*Donaldson's Varronianus*.

150a. The following strange argument has been adduced to prove that English and French *v* existed in Latin. "The Latin ear was certainly too delicate ever to have suffered the pronunciation *Wox Wentus* instead of *ventus*, which it seems to me would have been as strange to them as *Woice* for *Voice*, *Went* for *Vent*,

*Winegar* for *Vinegar*, do to a well-bred person now in England.”  
—*H. Bonnycastle, Classical Museum*, No. 23.

b. It seems from this that *v* is more of a well-bred sound than *w*, so that of the two words from the same root, *wine* and *vinegar*, the former would be the more vulgar; and that the Germans who acquire English *v* sooner than *w*, throw a “well-bred” and classical air around their English in saying *vind* and *varm* instead of *wind* and *worm*. § 154.

c. Supposing the Romans to possess English *v*, and the power of English *w* to be doubtful, the force of this argument may be tested by paraphrasing it for a Roman grammarian in this manner: “The English ear is certainly too delicate to suffer the pronunciation *worm* instead of *verm* (from VERMIS). We know, moreover, that in French the power of the characters *w* and *v* is identical, and that in German (whence the English probably borrowed it) the character *w* does not represent the semi-vowel contended for in English, so that the verb *went* was probably identical in sound with the noun *vent*.”

d. When an unusual sound, or a sound used in a mode to which we have not been accustomed, offends our prejudices, we are apt to persuade ourselves that our taste alone has been offended.

e. If English *w* is less pleasant than English *v*, *r* must be less pleasant than English *z*, the relation being about the same (§ 220); and whilst it accounts for the two English forms *hurrah* and *huzza*, it shows that to prefer the former is like preferring *wine* to *vine*; whilst to prefer the latter is like preferring *vine* to *wine*.

163. The proper character for English *v* in the Roman alphabet would be that of *f* with the middle line crossing the stem, so as to form a *Carvilium*. § 247,

165. *ɹ* appears in the following inscription, from Manutius:—

O C T A ɹ I A E  
C L A V D I I  
C A I S A R I S  
A V G V S T I . P . P  
F I L I A E

185a. “With regard to the Greek *ϕ*, there can be no doubt that it was a distinct p’h, like the middle sound in hap-hazard.”—

*Donaldson.* There is no evidence that Mr. Donaldson was acquainted with the aspirate form of P.

b. An element cannot properly take its name from that which follows it, an error which is often committed in speaking of the Sanscrit post-aspirates like *th* in *foothold*.

187. "F PRO P ET ASPIRATIONE ACCIPITUR."—*Priscian*.

190a. "IMUM SUPERIS DENTIBUS APPRIMENS LABELLUM."—*Terentianus*.

b. The interchange between HIRCUS and FIRCUS, and his view that "no labial can pass to a guttural," have led Mr. Donaldson to adopt the theory that "The Latin F contained some guttural element, in addition to the labial of which it was in part composed . . . It seems to me that F must have been sv, or, ultimately, hv, and that v must have corresponded to our English w." Such a theory is unnecessary, because, according to Mr. Hale (see *Am. J. Sci.*, May, 1846, p. 319), the change from F and s, to H, is a peculiarity of the Hawaiian and Tahitian languages, when compared with the Polynesian standard. F is, in fact, composed of H pressed through the labio-dental contact, and if this is broken, the aspiration remains, which accounts for the change.

c. The same author adduces the Gothic *hv* and English *wh*, and the Greek and Latin mode of writing *rh*, as examples of transposition, but incorrectly, because the two modes represent an identical sound, like the old English [*hwen*] and English [*when*]. See note 224d.

197. According to Priscian, there were three varieties of L, *slender* (EXILE) as in ILLE; *full* (PLENUM) at the end of a syllable, or when preceding another consonant, as in SILVA, FLAVUS; and *ordinary* (MEDIUM) in other places, as in LECTUS; but we are not able to refer these to the various modern varieties of this letter, as the Welsh, Polish, or Hindu. One distinction must be made, that of doubling the sound where the character is doubled, as in *soulless*. § 19.

203. Gibbon ("Roman Empire," chap. 37) states, without authority, that the sounds of English *th* and *w* were unknown to the Greeks and Romans.

211. In Greek, when  $P_{\varepsilon}NT_{\varepsilon}$  or  $P_{\varepsilon}NT'$  *five*, and  $HEMI$  *semi* are united, the  $T$  and  $H$  are united into ( $\vartheta$ )  $th$ ; and  $K$  followed by an aspirate becomes ( $\chi$ ) *chi*, as in  $D_{\varepsilon}KA$  or  $D_{\varepsilon}K'$ , and  $HAMMA$ , which form  $D_{\varepsilon}\chi AMMA$ , not  $D_{\varepsilon}K' HAMMA$  ( $\delta\epsilon\pi\acute{\alpha}\mu\mu\alpha$ ), as if the post-aspirates were to be avoided. Some may think that this favors the post-aspirate view, although it is contradicted by comparing forms like  $D_{\varepsilon}KA$  *ten*, and  $H_{\varepsilon}X$  *six*, with  $D_{\varepsilon}KA_{\varepsilon}X$  *sixteen*, from which the aspirate is rejected. But in the Bengali, in which post-aspirates are common,  $H$  after  $P$ , as in  $P'HELA$  *fruit*, is often turned into  $F$ , forming  $FELA$ , although  $F$  is not otherwise a sound in this language. So the English name *Bent'ham* has become *Benth'am*.

213. The purely English notation [ $sh$ ] (and its cognate [ $zh$ ] used in the alphabet of Mr. Pickering) is not in consonance with the Latin alphabet, nor is it philosophical, [ $s$ ] being already the representative of an aspirate, without the addition of [ $h$ ]; so that in a Latin word [ $sh$ ] would be read as in *mishap*.

223a. "Why does the third conjugation never receive the  $z$  in the future? *Ans.* Because every barytone future has the  $\Sigma$ , either actually or virtually, immediately before the  $\Omega$ , as  $\nu\eta\acute{\sigma}\omega$ ,  $\gamma\rho\acute{\alpha}\psi\omega$ ,  $\lambda\acute{\epsilon}\xi\omega$ : for the  $\Psi$  is composed of  $\Pi$  and  $\Sigma$ , and the  $\Xi$  of  $K$  and  $\Sigma$ ; but as the  $z$  is composed, not of  $\Delta$  and  $\Sigma$ , but of  $\Sigma$  and  $\Delta$ , the future could not have the  $z$ , lest the  $\Delta$  should virtually ( $\delta\nu\nu\acute{\alpha}\mu\epsilon\iota$ ) be found immediately before the  $\Omega$ ." This passage is particularly valuable, because it cannot have been corrupted to suit the views of transcribers after  $z$  had become  $dz$  in the modern languages.

b. The confusion caused by transcribers is shown in the case of the evidence of Verrius Flaccus respecting  $z$ . Thus the author of "Living Latin," p. 42, quotes him as saying of  $z$  that "SINE DUBIO MUTA FINIATUR;" whilst according to Schneider his words are "UT SINE MUTA FINIATUR."

c. The Greek  $z$  replaces the Hebrew  $\text{ז}$  *zajin* (as in  $\text{זָרָא}$  *ZARA*, St. Matt. i. 3), which is referred to English  $z$  in three German, one French, and three English versions of the Hebrew alphabet in my possession. Prof. Beleké informs me that Ewald assigns  $\text{ז}$  as its power.

224a. *z* has become English *dzh* in a few words, as *zealous*; *ZINZIBER ginger*; a replacement which is found in Persian. In Slavonic words originally Greek, it has been replaced by English *zi*, *shi*, *zhi*, and *tshi*.

b. Marius Victorinus (if correctly edited) would have [*z*] represented by [*ds*] when written with Latin letters (*Schn.* p. 377), and among the moderns, Eichhoff, Bopp, Rapp, Lipsius, Scheller, Schneider, and the Portroyal Grammar, give precedence to the *d*. This is partly justified by the Sanscrit parallels of Greek, that of *zēsis* having English *dzh*, and that of *MYZO* English *tsh*. But the parallel of *DAIZON* has cerebral *s*; the Sanscrit *RAS* to *ring*, corresponds to the Greek *rhōizōs* a *loud noise*; and *STAC* to *sting* gave rise to *STIZO*. *z* seems also to represent the Hebrew *z* (§ 214) in part, as in *AZECHES*, *pyz*, with a prefix.

c. The following extract from the Portroyal Latin Grammar contains the views of those who believe that *z* represents *ds*. "It had something of the *d*, but with a very soft pronunciation; Mezentius as if Medsentius, &c. Hence it is" [not necessarily] "that the Dorians changed this letter into *sd* . . . not that the *z* was equivalent to *sd* . . . but by reason of a kind of transposition or metathesis; both Flaccus and Longus observing, that as the *x* began with a *c*, the *z* ought to begin with *d*; so that all the double letters end with *s*. Yet Erasmus and Ramus pretend the contrary, and Sextus Empiricus" [in the second century] "endeavors to prove against the torrent of" [modern] "grammarians, that *z* was as much equivalent to *sd* as to *ds* . . . Be that as it may, the Eolians also changed the *δ* into *z*, as *ζαβαλλειν* for *δισβαλλειν*, to *calumniate*, from whence they took *ζαβολος* (for *δισβολος* *devil*), which we meet with in St. Cyprian and St. Hilary."

d. The transposition alluded to is sufficiently common, as between *cs* and *sc* in *αἰς*; and *viscus mistletoe*; the English *ash* or *acs*, and the Anglo-saxon *axian*; between *AleCSandretta* and *SCanderoon*; the German *borst* and Dutch *brost*; the French *règne* (in which the guttural follows) and the Latin *REGNUM*; and perhaps the Welsh or Irish *tarv* (*a* in *fat*, *r* trilled, *v* as in English) and the Latin *TAVRUS* a *bull*. The Latin words *ALEX-*



ANDER and MARMOR (*marble*, §§ 160, 215) have taken the forms ALEKSNADR and MRAMOR in Russian.

c. The Italian *ds* is probably tolerably ancient, and being incompatible with the Greek *sd*, there may have been a tendency to replace the latter with the former; but this has nothing to do with the acknowledged power of Greek *z* (§ 19) in Greek words, and it occurs in no others. *sd* occurs in Italian, as in *sdegno* (SDENJO) *indignation*, in which *s* is pure.

225a. "When the Greek *z* more nearly approximates to the sound of *sd*, either this is preserved in the Latin transcriptions, as in Mesdenti<sup>us</sup>, Sdepher<sup>us</sup>, for Mezenti<sup>us</sup>, Zephyr<sup>us</sup>, or the *δ* is assimilated to the *σ*."—*Donaldson's Varronianus*, p. 218.

b. Buttmann (Dr. Robinson's ed., Andover, 1839), whilst he assigns *ds* to *z*, admits that "in the earlier periods" it was *sd*; and Kühner admits it in certain adverbs, as ἀδύνας for ἀδύναδες.

230a. The view combated in the text, which is founded upon a peculiarity of *English*, appears in *Donaldson's Varronianus*, where it is asserted that "the dental and guttural, when combined with [English] *y*, . . . converge in the sound of our *j* or *sh*." That is, the Latin *dj* might become *dzh*, although this would be as unlikely as the same change in German or Spanish.

b. The Latin *j* does not lengthen syllables by position, nor do the ancient grammarians enumerate it among the "double letters."

235. Martial uses the word IOTA as in English, for something very small; and the English *jot* is the same word corrupted by misunderstanding the initial letter, which is the *smallest* in the Hebrew alphabet. By perverting the character [*j*] and [*o*], the word *jot* has become perverted from *yote*. There is, however, nothing to prevent any one from going anew to the Latin for the correct word; since Dr. Johnson set the example of corrupting his vernacular by introducing a host of words believed to be Latin, instead of going to the living languages and dialects most nearly allied to English.

242a. "NON INTER M ET N MEDIUM SONAT UNQVAM NONNUNQVAM ET SIMILIA, SED INTER N ET G."—*Marius Victorinus*.

b. "INTER LITTERAS N ET G EST ALIA VIS, UT IN NOMINE

ANGVIS ET ANGARI ET ANCORAE ET INCREPAT ET INCURRIT ET INGENUUS—IN OMNIBUS ENIM HIS NON VERUM N, SED ADULTERINUM PONITUR.”—*Nigidius Figulus, Schneider*, i. 316. Had [g] represented a palatal sound in INGENUUS and LONGINUS, the N would necessarily have remained pure. § 268.

c. In Edwards and Taylor's translation (as it purports to be) of Kühner's Greek Grammar, the correct term *guttural* is replaced by *palatal*, although it is admitted of  $\gamma$ ,  $\kappa$ ,  $\chi$ , that “the Germans pronounce these letters from the throat.” It is something new to have the *same* consonant formed at a *different* place by different nations, as if there could be a palatal *b* or a guttural *t*. Nevertheless, if the view which these literary gentlemen take of [ $\gamma$ ] is correct, the first of two gamma characters *does* represent a palatal, namely, that of the English [dzh] in *judge*, because they say that “ $\gamma$  before the palatals  $\gamma$ ,  $\kappa$ ,  $\chi$ ,  $\xi$  . . . is sounded like *ng* in *angel*,” which is neither the sound in *angle*, nor in *hanger*, but that in *range*, so that the first gamma represents *dzh*, turning  $\alpha\gamma\epsilon\lambda\omicron\varsigma$  into  $\alpha$ -*dzh*- $\gamma\epsilon\lambda\omicron\varsigma$ , and  $\lambda\acute{\alpha}\gamma\upsilon\varsigma$ , not into the Latin LARYNX, but into the French sounds *larunndjcs*. In the same work to  $\epsilon$  the power of *ei* (in *receive*? *height*? *weight*?) is assigned, to  $\eta\upsilon$  that of *ou* in *you* (correctly assigned to  $\omicron\upsilon$  by Dr. Robinson), and to  $\epsilon$  that which belongs to  $\alpha\upsilon$ , and this is converted into the vowel in *laud*. If this is an honest translation, it is difficult to conceive why Kühner should not know a vowel from a diphthong, or adduce as a diphthong a vocal effect which is neither a vowel nor a diphthong. Similar errors disfigure the Latin Grammar of Andrews and Stoddard.

270. “K PENITUS SUPERVACUA EST.”—*Priscian*. “K QVAE NONNULLIS SUPERFLUA VIDETUR.”—*Sergius*. “K LITTERA NON SCRIBITUR NISI ANTE A.”—*Probus*. (See note 290.)

276. “CUM DICO OBTINUIT . . . AVRES MAGIS AUDIUNT P.”—*Quinctilian*.

283. [LACRIMA] is found in the Carpensian manuscript of Virgil. The inscriptive forms are taken from Manutius, who, although he does not cite a single one with [y], recommends the word to be spelt with this character because it is so spelt in

Greek! It is probable that many similar barbarisms have been introduced into Latin orthography by officious copyists wedded to that useless minimum of etymology which may be preserved in a false orthography. The word in question was too common not to have become naturalized.

290. "K PERSPICUUM EST LITTERA QVOD VACARE POSSIT, ET Q SIMILIS, NAMQVE EADEM VIS IN UTRAQVE EST."—*Terentianus*. "Q... MULTI ILLAM EXCLUSERUNT, QVONIAM NIHIL ALIUD SIT QVAM C ET V, ET NON MINUS POSSIT SCRIBI QVIS PER C ET V ET I ET S."—*Vel. Long.* "QVIS QVIDAM PER CVIS SCRIBUNT, QVONIAM SUPERVACUAM ESSE Q LITTERAM PUTANT."—*Terent. Scaurus*. "NIGIDIUS FIGULUS IN COMMENTARIIS SUIS NEC K POSUIT PRO Q, NEC X."—*Marius Victorinus*. The proper reading seems to require NEC for PRO.

298. The use of [H] is somewhat irregular in the transcription of Biblical names, being correct in *Qedemah*, representing Ch in *Zohar*, and useless in *Abidah*. If it can properly replace Ch in *Zohar*, it might also be placed in *Phichol*.

The entomologist Fabricius correctly Latinized the German name *Hübner* into HYBNERUS, and *Cayenne* into CAJENNA; and some English naturalists properly represent the *w* of English names by the Latin character. In the following examples, the first column represents the *original*, the second an *incorrect*, and the third the *corrected* form of certain names, chiefly genera of plants:—

Banks	BANKSIA (note 270)	BANXIA.
Colebrooke	COLEBROOKIA (6 syllab. !)	COLBRUCIA.
Beatson	BEATSONIA (5 " )	BITSONIA.
Stewart	STEWARTIA	STJUARTIA.
Goodenough	GOODENOVIAE	GUDENOFIAE.
Wilkes	WILKESIA (note 270)	VILCSIA.
Büttner	BYTTNERIA	BYTNERIA.

#### ERRATA.

Page 45, end of line 12, for *κλυστεη* read *κλυστης*.

Page 48, line 13, for NG read Ng.





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Haldeman, Samuel Steh

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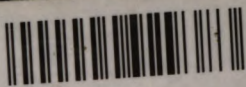
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